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The Ming dynasty furniture assembled by David Scott Utterberg and his wife Nayda well reflects the love of austerity and simplicity that they shared in all facets of their collecting. Their home blended modern and ancient art in equal measure. Art Deco and French modern design, particularly the works of Jean-Michel Frank, shared interior spaces with the startlingly 'modern' aesthetic of the 17th century Chinese cabinet makers, which with little in the way of superfluous ornament, greatly appealed to the couple. In his own work, the streamlined design aesthetic honed by David during many years of creating medical devices for his business undoubtedly played a significant role in his taste.

As world travelers, he and Nayda were intoxicated by art and culture from many civilizations. Nayda recalled, "Wherever we traveled, we would walk for miles exploring cities, buildings, shops, and museums. David and I would say we were observing and training our eyes to spot excellent design."

David, as described by his friends and peers, was a revolutionary innovator - an inquisitive perfectionist who challenged existing norms in the field of blood treatment and safety medical devices to create gold-standard products, with billions of them used to date to improve patient care.

On viewing Chinese classical huanghuali furniture of the Ming dynasty, it is readily apparent, how the elegance of line and form combined with the natural beauty of the materials used, turn an article of utilitarian use into an object of admiration.

With precisely cut and carefully hidden joinery, matched grain surfaces, soft polish, and finely detailed beading, the master cabinetmaker transformed furniture into works of art. This creative process can never be fully captured in words and is perhaps best appreciated only by handling and contemplation. David understood this to his core.

Always elegantly dressed, he would saunter around with plastic elements of his next invention, placed in his pocket. He would turn these, in his hands, feeling them, understanding them, until a perfect form or solution came to mind. This he made happen through obsessive focus and determination. In his inventions and patents, he would seek simplicity and minimalism, much like the perfect forms he sought for their Ming furniture collection.

His was a brilliant mind. He radiated excellence and sought it in all walks of life. He affixed the same enthusiasm and driving energy to collecting and the study of objects. His first encounter with Asian art took place in Japan during his work tenure in Tokyo in the mid '70's. He visited galleries and museums, and while not able to afford what he wanted at the time, he marked it as something he would attain in the future – and he did! According to Nayda, "David would seldom buy an object on the spot, and rarely relied upon scholars for advice, when together we purchased a work of art. He developed a brilliant eye, and great confidence in his taste through relentless study. We loved to spend our evenings together looking through books in our extensive library before making a final purchasing decision. He wouldn't settle for less than the best."

Entering their elegant home, visitors stepped into another world of refinement and serenity. The couple built an 'art room' to house their outstanding collection of Ming huanghuali furniture - each piece carefully selected from the leading dealers in the field for its tailored lines, richly figured grain and superb craftsmanship - the design of the room was meticulously executed to enhance the stunning line and silhouette of each piece of furniture and the Asian art objects displayed amongst them. This room became a sanctuary for the couple's private contemplation and enjoyment.

David and Nayda were not only accomplished collectors of art that ranged from exquisite Korean ceramics to Japanese Buddhist art and calligraphy but also of fine French wines. Through his ground-breaking medical inventions, David touched upon the lives of millions. As a couple, they sought to further benefit and contribute to the lives of others through acts of philanthropy.

David was a long-time member of the board for the Asian Art Museum of San Francisco, and the Board of Trustees of the Seattle Art Museum (1995-2001). They gave the latter the library, with a gallery eponymously named.

David died in 2019 aged only 73. Far too young, but having lived life to the fullest, and pushing to his limits in all endeavors, he achieved beyond that which most mortals only dream of. Those that knew him well remember him wearing a warm smile and with a bright sparkle in his eyes.

It is now the wish of Nayda that the collection bring joy to others in celebration of David S. Utterberg. It is Bonhams' great honor to be a part of this journey.

Asaph Hyman
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Dessa Goddard
Senior Vice President
US Head, Asian Art Group

大衛·斯科特·烏特伯格 (David Scott Utterberg) 與其夫人奈達 (Nayda) 所珍藏之明代家具，實可謂深得簡約質樸之意，這種審美品味融貫於其收藏之每一層面。其居所巧妙結合了現代與古典藝術、裝飾藝術與法國現代設計，尤令人驚豔之処為讓–米歇爾·弗朗克 (Jean-Michel Frank) 之作品與十七世紀中國匠人所造之具‘現代’美學之風的家具並置，其所營造的簡約之美，正合二人之雅好。大衛多年來從事醫療器械設計，他所磨練的簡潔設計審美，無疑對其品味之形成起到重要作用。

大衛與奈達二人遍游四海，廣覽並吸汲各國文明藝術與文化。奈達憶及：“無論行至何處，我們必遍行城市、建築、商肆與博物館。大衛與我常言，此為觀察與訓練我們的眼力，以發現卓越之設計。”

大衛之友人及同行皆稱其為革命性創新者 – 好奇而追求完美之人。在血液處理及醫療器械之安全領域，其屢屢挑戰既定之規範，創造出今日被廣泛應用之金標產品，改善了患者護理。

觀明代中國黃花梨家具，無不見其線條與造型之優雅，並與材質天然之美尤為相得益彰，使得本為實用之物，昇華為令人敬仰之藝術品。
明代家具大師以精准之切割與精心隱藏之榫卯結構、匹配的木紋表面、柔和拋光與細緻線腳，使家具演變為藝術。此種創作過程，非言語所能盡述，惟有手觸與靜觀沉思中方能窺其妙境。大衛深諳此理。

大衛總是穿著優雅，平日常於口袋中裝有下一個發明之塑料組件，隨時於手中轉動，細細感受理解其形狀，直至完美之形態或解決方案浮於腦海。專注與決心使其所思成真。在其發明與專利中，大衛皆追求簡潔與極簡，正如其於收藏明代家具中所求之完美形態一般。

大衛心智超群，氣質非凡，並畢生凡事皆求至臻完美。其以同樣無盡熱情與旺盛精力，投入於收藏與研究藏品之過程。大衛首次接觸亞洲藝術，乃為上世紀七十年代中期於東京工作期間。在參觀畫廊與博物館時，大衛雖彼時無財力購得心儀之物，然志在未來所求，且終得其願。奈達憶及：“在我們共同購物時，大衛極少當場選購，亦不倚重學者之建議做購物抉擇。其通過不懈研習，練成卓越之眼力，並對己之品味深具自信。我們樂於夜晚共覽藏書，探討再三方作最終購買決斷。大衛絕不妥協於非最佳之選擇。”

步入其優雅宅邸，訪客如置身於精緻與寧靜之境。烏特伯格伉儷特建「藝術室」，以陳置其明代黃花梨家具。其件件皆經精挑細選，並來自此道中之頂尖古董商家，擁有精美測定線條、豐富木紋肌理與卓越工藝。此室之設計精心極緻，旨在凸顯每件家具之美艷輪廓，與所陳列之其它亞洲藝術品相得益彰，並成為二人冥思靜享之所。

大衛和奈達當為出色藝術收藏大家。其收藏涵蓋精美韓國陶瓷、日本佛教藝術與書法，亦有上乘法國葡萄美釀。大衛通過開創性醫療發明，影響了數百萬人之生命。二賢伉儷更通過慈行善施之舉進而造福他人。
大衛長期為舊金山亞洲藝術博物館 (Asian Art Museum of San Francisco)

之董事會成員，亦曾擔任西雅圖藝術博物館 (Seattle Art Museum) 董事 1995-2001）。二人並為後者圖書館慷慨捐贈，其一間展廳既以其名命名。

2019 年，大衛辭世而去，享年僅七十三。嘆斯人早逝，然其一生已臻極限，成就非常人夢想所能企及。知君者，猶記其溫雅笑容，及目光中閃爍之智慧光芒。

今奈達願此收藏能傳與他人以喜悅，並以此紀念大衛·斯科特·烏特伯格。邦瀚斯受此委任，甚感榮幸。

阿薩夫·希曼
全球總管
中國陶瓷及藝術品

高德莎
高級副總裁
美國總管 亞洲藝術團隊

Enchanting Wood, Timeless Charm

Exploring the Huanghuali Furniture of the Utterberg Collection

Huang Jian

Reflecting on the developmental history of Chinese classical furniture, the design of high-seating furniture reached a pinnacle during the latter half of the Ming dynasty (1368-1644). The carpenter's manual *Lu Ban Jing* 魯班經 (Classic of Lu Ban [507-444 BC]), completed during this era, outlines the five principal furniture categories—tables, beds, chairs, containers, and screens. It provides detailed descriptions of their typical designs, constructions, and dimensions. Concurrently, the flourishing economy and enhanced living standards within the Ming empire allowed furniture to transcend its basic practical purposes, incorporating more elaborate designs and multifunctional uses.

Since the Jiajing (1521-1567) and Longqing (1567-1572) periods, the Jiangnan region has been notably abundant, fostering a culture of conspicuous opulence. As Fan Lian 范濂 (1540-?) describes in his work *Yunjian Ju Mu Chao* 云間據目抄 (Records of Things Seen in Yunjian):

> When I was young, furniture such as tables and large chairs (*chanyi*) made from fine-quality hardwood (*ximu jiahuo*) was a rarity. Instead, lacquered furniture like the gold-lacquered gingko wood square table was more commonly seen. However, from the Longqing (1567-1572) and Wanli (1573-1620) periods onward, fine-quality hardwood furniture began to be widely used in both humble and affluent households. The more deluxe families shunned the less opulent *jumu* in favor of *huali (huanghuali)*, burlwood, ebony, *xiangsimu (jichimu)* and boxwood to construct beds, cabinets, stands, and tables. These pieces, exquisitely crafted, could cost tens of thousands of taels (*qian*) , reflecting a trend towards excessive extravagance. 細木家伙，如書桌、禪椅之類，余少年曾不一見，民間只用銀杏金漆方桌。……隆、萬以來，雖奴隸快甲之家，皆用細器……紈絝豪奢，又以椐木不足貴，凡床、櫥、几、桌，皆用花梨、癭木、烏木、相思木與黃楊木，極其貴巧，動費萬錢，亦俗之一靡也。[1]

The so-called *ximu* (fine-quality wood) generally referred to hardwoods such as *huali* and *zitan*, many of which were imported from overseas. The motivations behind this trend are elaborated in the preface of *Dong Xi Yang Kao* 東西洋考 (Investigation on the Eastern and Western World) by Zhou Qiyuan 周起元 (1571-1626):

> During the reign of Muzong (1567-1572), the prohibition on foreign trade was lifted, allowing merchants from various parts of the world to visit coastal city markets by boat for trade. The boats were laden with countless rare treasures and curios, generating annual exchanges worth hundreds of thousands of taels. Both governments and private individuals heavily relied on this trade, with revenues approaching those of the emperor's treasury. 我穆廟（明穆宗）時除販夷之律，於是五方之賈，熙熙水國，跨艅艎，分市東西路。其捆載珍奇異物不足述，而所貿金錢，歲無慮數十萬，公私並賴，其殆天子之南庫也。[2]

Therefore, after the "Longqing Opening" (隆慶開關), a variety of precious and exotic goods became accessible in China. In terms of woodworking, influenced by the Jiangnan literati and scholars, distinctive furniture styles were progressively developed by local carpenters with matching expertise. Wang Shixing 王士性 (1547-1598) noted in *Guang Zhi Yi* 廣志繹 (Interpretive Gazetteer of the Provinces) that:

> The residents of Suzhou are known for their intellect and a profound passion for antiques, excelling in the creation of art using ancient techniques……The aesthetic preferences of Suzhou often set trends—what they deem elegant becomes widely embraced, and what they find vulgar is generally shunned…… In their studios, furniture pieces such as stands, tables, beds, and daybeds are typically crafted from *zitan* and *huali* wood. They favor archaic and minimalist designs over those featuring elaborate openwork and carvings. When carvings are employed, they often mimic styles from the Shang (1766-1046 BCE), Zhou (c. 1046-771 BCE), Qin (221-206 BCE), and Han (202 BCE-220 CE) dynasties. Over time, craftsmen from other regions across the country have come to emulate the Suzhou style, a trend that began during the Jiajing, Longqing, and Wanli periods. 姑蘇人聰慧好古，亦善仿古法爲之。……蘇人以爲雅者，則四方隨而雅之，俗者，則隨而俗之……又如齋頭清玩，几、案、床、榻，近皆以紫檀、花梨爲尚。尚古樸不尚雕鏤。即物有雕鏤，亦皆商、周、秦、漢之式。海內闢遠，皆效尤之，此亦嘉、隆、萬三朝爲始盛之。[3]

Since the latter half of the Ming dynasty, hardwood furniture has emerged as a distinct category, separate from lacquered furniture. Modernizing archaic designs with a fresh approach, this style originated in Suzhou and later became known as the Ming dynasty furniture style, marking a significant chapter in the history of Chinese furniture design. The five pieces (lots 1-5) offered in the current sale are exemplary representatives of this style.

In ancient China, the primary types of containment furniture included chests, cabinets, and shelving units such as bookcases. Some of these were used for storage while others served display purposes. Cabinets, stands, and shelves were often combined in various configurations to support both functions. Historically, earlier containers typically served a singular purpose, whereas those crafted later evolved to fulfill multiple functions.

A Huanghuali Round-corner Tapered Cabinet, Yuanjiaogui (Lot 1)

This cabinet exemplifies typical Ming furniture design , with exposed tenons on the sides of its projecting top suggesting an earlier manufacturing date. Beneath the top, a pair of doors features slightly recessed single-board panels that showcase vigorous grains. The door frames and the removable central stile are designed with a concave surface, mirroring the rounded molding on the edge of the top panel and the four splayed stiles. Simple aprons are integrated beneath the bottom panel between the legs. The interior and back of the doors are finished in black lacquer, featuring four transverse stretchers —a common treatment in the Jiangnan area. The black lacquered interior houses three shelves and a pair of horizontally aligned drawers, each fitted with rectangular white brass pulls on a quatrefoil backplate. Known colloquially as *miantiaogui* 麵條櫃 (noodles cabinet) due to its elongated members, this unadorned cabinet, crafted from exceptional wood, highlights its natural allure and the carpenter's deep appreciation for furniture aesthetics.

A Huanghuali Low Cabinets with Hoof Feet (Lot 4)

The other cabinet from the Utterberg Collection presents a slightly varied aesthetic from the classical style. Its structure is that of a square-corner cabinet (*fangjiaogui* 方角櫃). The front doors are constructed with flush-floating single-board panels, accented with white brass round central plates and hinges, as well as oval door pulls, creating a striking contrast in both color and material texture against the wood. The interior is organized with two horizontally aligned drawers, effectively dividing the space into two shelves. The edge of the cabinet top molds downward and inward, and the top panel features a mitered, mortise and tenon frame construction with two tongue-and-grooved, flush floating panels. Exposed tenons are visible on the short members of the frame top. Mirroring the front doors, the two side panels share similar construction, while the back panel is finished with black lacquer. Below the doors, the design echoes that of a small stand, with square-section legs that taper slightly downward, terminating in horsehoof feet. This creatively formed cabinet, made of exquisite huanghuali wood, likely dates slightly later than the previous one (lot 1).

A Huanghuali Three-shelf Open Bookcase, Jiage (Lot 2)

The above two cabinets feature a concealed construction primarily intended for storage, while the three-shelf bookcase, with its open design, is more suited for display purposes. The bookcase frame is constructed with flush right angles and consists of four straight square-section posts that connect to plain aprons at the bottom. It is divided into three sections by two *huanghuali* single-board panels. Beneath the middle shelf, three drawers are aligned horizontally, each fronted with quatrefoil brass escutcheons and rectangular pulls. The bookcase's simplicity is punctuated only by the concave molding on the frame members, which accentuates its linearity in the light. The timber selected for the shelf panels and drawers showcases a flowing and elegant grain, underscoring the use of high-quality materials. Although the bookcase and the previously mentioned round-corner cabinet serve different functions, their shared emphasis on unadorned natural beauty is a testament to the success of their design.

A Huanghuali Long Table with Single-board Top Panel, Giant's Arm Braces and Drawers (Lot 5)

The category of tables in classical Chinese furniture encompasses corner-leg tables, recessed-leg tables, and stands of varying heights. The taller varieties are designed to rest directly on the ground, while the shorter ones are typically placed on *kang* 炕 (heatable brick beds), beds, and couches. This huanghuali long table is distinguished by its 'ice-plate' edge and a flush-floating single-board top panel, which is set into a mitered, mortise and tenon frame. Beneath the tabletop, four drawers are fitted, each adorned with double brass escutcheons and pulls. The apron of the table has a slightly convex surface, and the legs are of a square section that connects to the waist panel and the top frame with *baojiansun* 抱肩榫 (embracing shoulder tenon joint) at the top, terminating into horse hoof feet. The underside of the top panel was originally black lacquered, a finishing technique frequently seen in furniture pieces from Suzhou. To address the typical instability of high-waisted constructions, giant's arm braces—S-shaped braces that link the inside edge of the legs to the transverse stretchers at the ends—are incorporated to enhance stability. These braces effectively connect the tabletop to the legs without impeding legroom, thanks to their curved design and corner positioning. A standout feature of this table is its single-board top panel, which displays a vigorous and beautifully mellow grain. Such a large panel likely comes from an exceptionally massive timber, necessitating a proportionally wider top frame than usual to accommodate the panel's size. This element adds both aesthetic appeal and structural integrity to the table.

A Huanghuali Recessed-leg Table with Burlwood Top Panel (Lot 3)

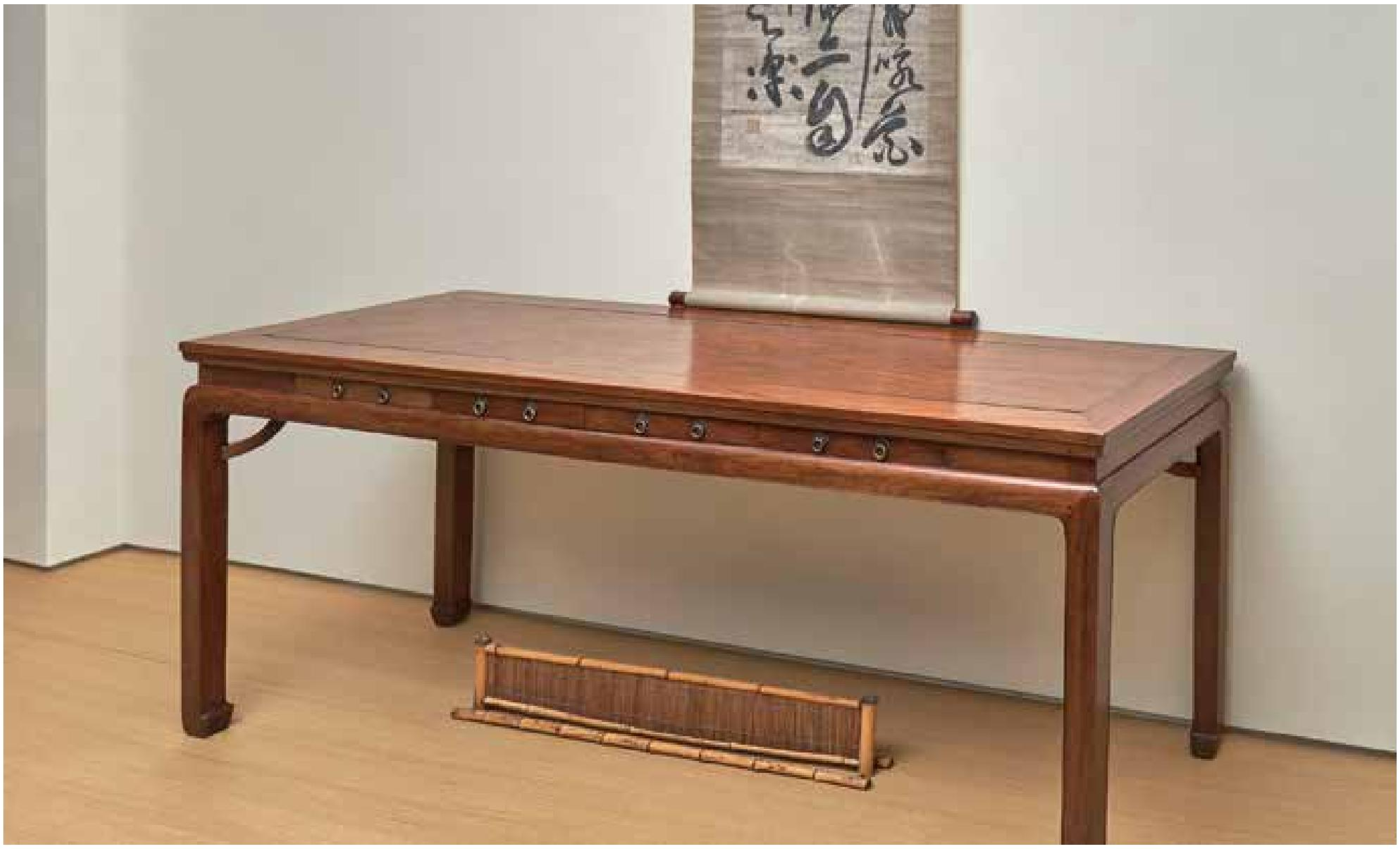
The tabletop of this table features a mitered mortise-and-tenon frame enclosing a flush-floating single-board burlwood panel. The round-section legs are joined to the top frame with unmitred bridle joints (*jiatousun* 夾頭榫) and *ruyi* cloud-shaped spandrels. The side stretchers are artistically designed as two confronting tendrils, contributing to the table's airy and graceful silhouette. The single-board burlwood top panel displays a variety of figured and curly grain patterns that exude a silky sheen, creating a striking contrast with the linear grain of the frame. The apron spandrels and side stretchers, which are the only areas featuring subtle carving, emphasize smooth curves that balance the linearity of the structural members. Every detail, while carefully calculated, is presented as an integral and unpretentious element of the design.

The finest *huanghuali* wood (Dalbergia odorifera) originates from Hainan, China. Due to its deep forest and mountainous growth locations, harvesting this timber is challenging. During the Ming and Qing dynasties, *huanghuali* was imported to the court as a tribute. According to the *Shouzhu Wuliao Qingce* 收貯物料清冊 (Inventory List of Materials in Storage) from the Imperial Workshops (Zaobanchu 造辦處), the stored quantity of huanghuali was only surpassed by *zitan* and *hongmu*. However, huanghuali grows slowly, making large timbers suitable for furniture construction extremely rare. Locals would utilize this precious wood to craft various practical objects. Since the latter half of the Ming dynasty, scholars and elites from the Jiangnan region have influenced the design of huanghuali furniture, with skilled carpenters executing these designs using superior materials and meticulous craftsmanship. This collaboration resulted in extraordinary pieces that set new trends and are treasured by future generations. It is indeed a privilege to appreciate the enchanting charm of Ming furniture today.

[1] Fan, Lian (Ming dynasty). *Yunjian Ju Mu Chao* 雲間据目抄 (Records of Things Seen in Yunjian), Vol. 2.

[2]. Zhang Xie (1574-1640). "Preface," in *Dong Xi Yang Kao* 東西洋考 (Investigation on the Eastern and Western World).

[3]. Wang Shixing (1547-1598). *Guang Zhi Yi* 廣志繹, Vol. 2.



良材佳器，餘韻悠長

—關於烏特博格伉儷所藏幾件黃花梨庋具與承具

黃劍

高型家具的发展进入到一个新的阶段。从此时成书的《鲁班经》来看，家具的五大品类已经具备，书中列举了承具、卧具、坐具、庋具、屏具的典型样式做法，并给出了每一类家具常用的尺寸比例。而随着经济的发展，生活水平的提升，家具自然也不会仅仅停留在满足基本的使用功能之上。從中國傳統家具發展的歷史來看，明代中後期，高型家具的髮展進入到一個新的階段。從此時成書的《魯班經》來看，家具的五大品類已經具備，書中列舉了承具、臥具、坐具、庋具、屏具的典型樣式做法，並給出了每一類家具常用的尺寸比例。而隨着經濟的髮展，生活水平的提昇，家具自然也不會僅僅停留在滿足基本的使用功能之上。

明代江南地區尤稱富庶，嘉靖、隆慶以來，世風日趨奢靡，如範濂《雲間據目抄》所云：

> 細木家伙，如書桌、禪椅之類，余少年曾不一見，民間只用銀杏金漆方桌。……隆、萬以來，雖奴隸快甲之家，皆用細器……紈絝豪奢，又以椐木不足貴，凡床、櫥、几、桌，皆用花梨、癭木、烏木、相思木與黃楊木，極其貴巧，動費萬錢，亦俗之一靡也。

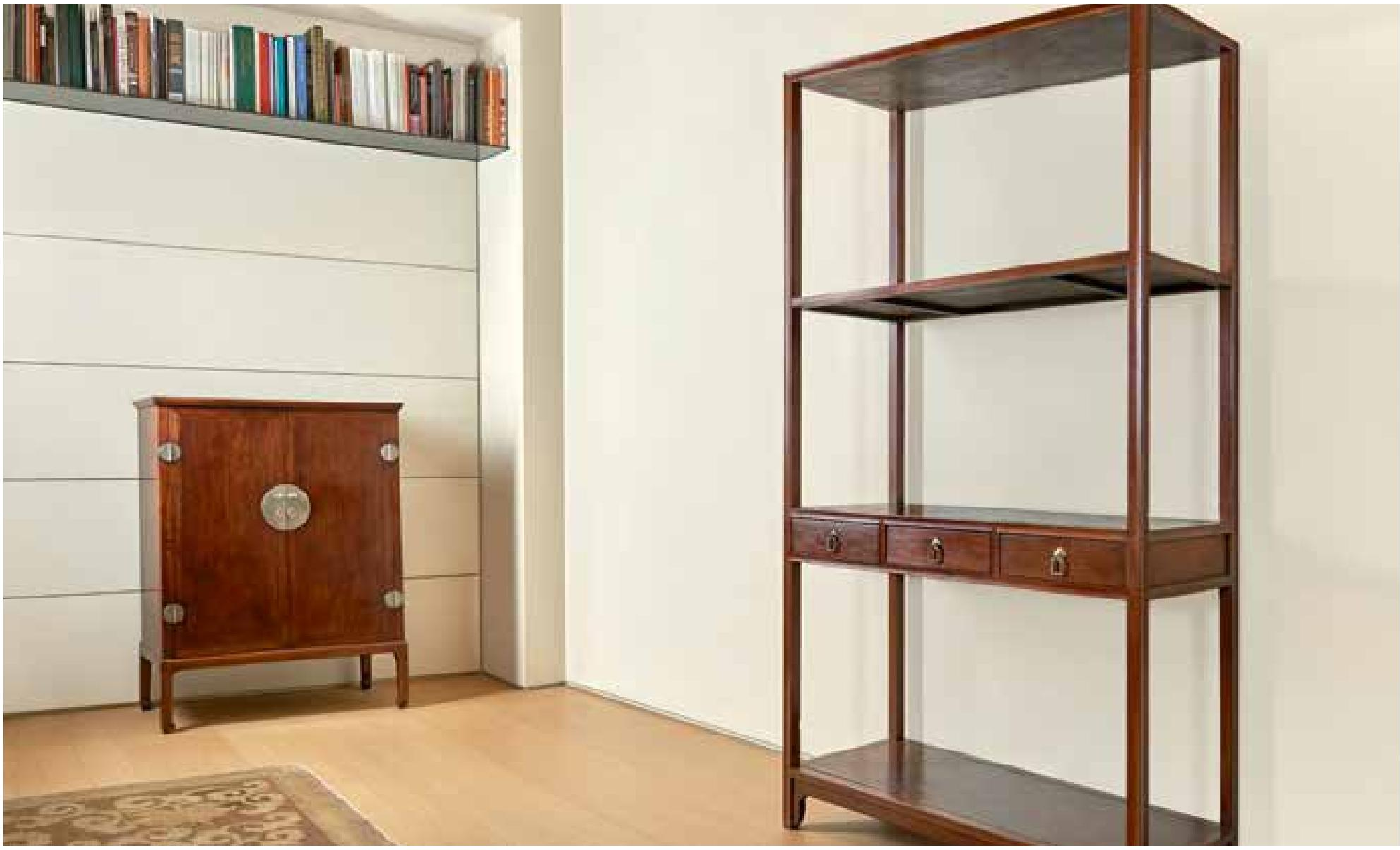
所謂“細木”多指花梨、紫檀等硬木，其中多有來自異域重洋者，其原因正如周起元在《東西洋考》序文中所述：

> 我穆廟（明穆宗）時除販夷之律，於是五方之賈，熙熙水國，跨舲艎，分市東西路。其捆載珍奇異物不足述，而所貿金錢，歲無慮數十萬，公私並賴，其殆天子之南庫也。

可見明代隆慶開關之後，諸種珍奇物料，得以進入中國。就其中木器而言，江南地區的名工巧匠，在當地文人雅士的參與下，逐漸形成了與衆不同的家具風格，如王士性《廣誌繹》所謂：

> 姑蘇人聰慧好古，亦善仿古法爲之。……蘇人以爲雅者，則四方隨而雅之，俗者，則隨而俗之……又如齋頭清玩，几、案、床、榻，近皆以紫檀、花梨爲尚。尚古樸不尚雕鏤。即物有雕鏤，亦皆商、周、秦、漢之式。海內關遠，皆效尤之，此亦嘉、隆、萬三朝爲始盛之。

正是從明代中後期開始，硬木家具逐漸成為漆家具之外，獨具特色的一大品類。這種在家具製做上化古為今，師古而不泥古的追求，由蘇州地區蔓延開來，影響漸及深遠，即是後來所謂明式家具風格的淵藪，而本次登場的五件佳器（Lots 1-5），堪可稱為此風格絕佳的註解。



庋具以箱、櫃、架、格四種為主，就其結構來看由封閉到開放，對應著收藏與展示這兩大主要功能。依照不同的使用需求，櫃子、架、格彼此之間，在結構上又可以互相組合，使其相容於收納與展示的功能。大體上早期的庋具傾向於單一功能，後期則以兼容為尚。

黃花梨圓角櫃 (Lot 1)

這次上拍的黃花梨圓角櫃即是明式家具的經典造型，櫃頂側緣出透榫也是時代較早的做法。其下對開雙門，落堂鑲裝心板，係以整板為之，紋理生動流暢。櫃門邊框及兩門之間的活摘閂桿皆作混面（凸起的面），與櫃頂邊抹、四邊立柱相互呼應，櫃門下部腿間裝素牙板。櫃門內側黑漆裡，裝穿帶四根，屬於江南地區的常見做法。櫃內分為三層，上下皆為黑漆層板，中層平列黃花梨抽屜兩具，抽屜臉裝銅菱花面葉、凸字形把手。圓角櫃因其櫃門邊框、閂桿皆為細長條狀結構，又有「麵條櫃」的別稱，此櫃選材精當，全器光素無紋，凸顯天然之趣，也體現出匠師對於家具裝潢的獨到理解與掌握。

黃花梨馬蹄足小立櫃 (Lot 4)

另一件黃花梨小立櫃則與此件圓角櫃趣味迥異，於傳統造型中又有變化，其櫃體取自方角櫃的經典結構，對開雙門，平鑲心板。門上裝圓形銅合頁與面葉、吊牌，在色彩上與黃花梨材質有對比。櫃內平設抽屜兩具，將空間分作上下兩層。櫃頂冰盤沿，格角攢框平鑲心板，在邊框出透榫。立櫃兩側立牆平鑲心板，背板外側上黑漆。櫃門之下的造型略似小几，四腿方材下部略收，足端內翻馬蹄。此櫃結構上頗有創意，選材亦佳，時代應晚於前述圓角櫃。

黃花梨四面透空三層架 (Lot 2)

以上兩件庋具，採用四面全封的結構，重視收藏收納。而黃花梨四面透空三層架的功能則顯然更傾向於展示藏品，此架四面平式結構，四根方材立柱直落到地，下部四腿間裝素牙板。架子看面分作三層，上、下皆平鑲黃花梨層板，中層平設抽屜三具，抽屜臉裝銅質菱花面葉、凸字形把手。此架全部光素無紋，只在邊框做出窪面（凹面），借助光線，在視覺上可以更加突出爽直的線條感。層板、抽屜臉皆精心選材，將最流暢優美的紋理展現出來。此架與前述圓角櫃雖然在功能上各有側重，但製作者在材質與裝飾的掌握上，不以人工掩去天工之美，正是其成功之處。

黃花梨有抽屜帶霸王獨棖獨板面心長桌 (Lot 5)

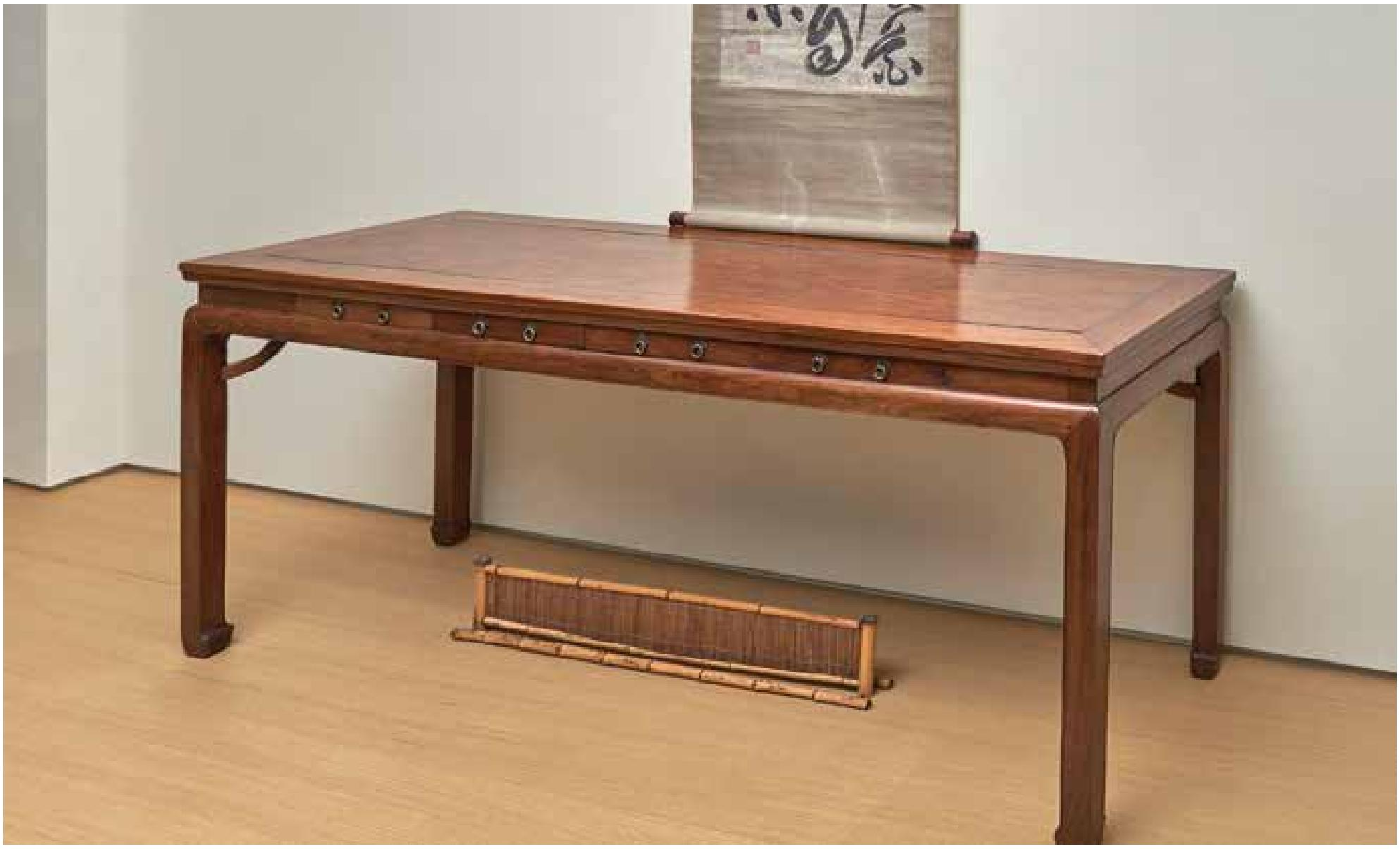
承具以桌、案、几為主，分為高、矮兩型，高型者多陳設於地面，而矮型者則多置於炕上、床上、榻上。此件黃花梨長桌，桌面冰盤沿，格角攢框，平鑲獨板面心。面下束腰處在看面平設抽屜四具，每抽屜裝銅面葉、把手二枚。其下牙板略為彭出，四腳方材，上部以抱肩榫與束腰、桌面連接，足端內翻馬蹄。桌面底下原為黑漆裡，係「蘇作」家具常見手法。通常來講，高束腰的桌子在牢固程度上略遜於採用窄束腰的桌子，彌補的方式之一即採用所謂「霸王棖」來進行強化，就是在四腿上部內側四十五度角出彎棖一支，此棖另一端則往往交代在桌面之下的穿帶處，如此將桌面與四腿直接連接，保證了結構上的強度，且位在四角內側，又作彎曲狀，並不妨礙使用，可以說是相當「霸氣」的解決方案。此桌最精彩之處在於面心所用獨板，紋理生動如畫，且尺寸碩大，當是取自原木巨材，殊為難得。而為了適配此塊心板的尺寸，桌面的邊抹也較尋常桌案為寬。

黃花梨影木面心平頭案 (Lot 3)

案面格角攢邊平鑲影木心板一塊，面下夾頭榫結構，如意雲頭牙子，四腿圓材，側面腿間裝橫棖，作兩卷相抵造型。此案輕盈秀挺，並不以雕飾取勝，案面心板採用影木（亦稱癭木）獨板，紋理捲曲多變，光澤如緞，與邊框處較為順直的紋理恰到好處。全器僅牙頭、橫棖處略施雕琢，婉轉的曲線，又與整體結構平直的線條成一反差，處處可見精心的設計，卻又給人渾然天成之感。

黃花梨通常以產自中國海南島者為佳，惟此種良材多生長於島內深山密林之中，採伐殊為不易。明清兩代，通常作為特產，按時進獻宮中。從清宮造辦處的《收貯物料清冊》中可知，當時黃花梨的庫存數量是僅次於紫檀木和紅木的。只是此木生長緩慢，適於製做家具的大材尤其難得，當地土著亦有製成各類器物者，但重實用而已。自明代中後期以來，江南地區的士人名流，參與到黃花梨家具的設計之中，交付當地能工巧匠製做，審度材質優長之處，稍加斧削，借天工成佳器，卓然而成一代潮流，為後世所珍重。延及今日，仍能親沐明式家具之流風餘韻，實屬幸事。

《雲間據目抄》，（明）範濂，卷二
《東西洋考》，（明）張燮，序二
《廣志繹》，（明）王士性，卷二



PROPERTY FROM THE DAVID S. AND NAYDA UTTERBERG COLLECTION OF CLASSICAL CHINESE FURNITURE

1 W Y

A FINE HUANGHUALI ROUND-CORNER TAPERED CABINET, YUANJIAOGUI

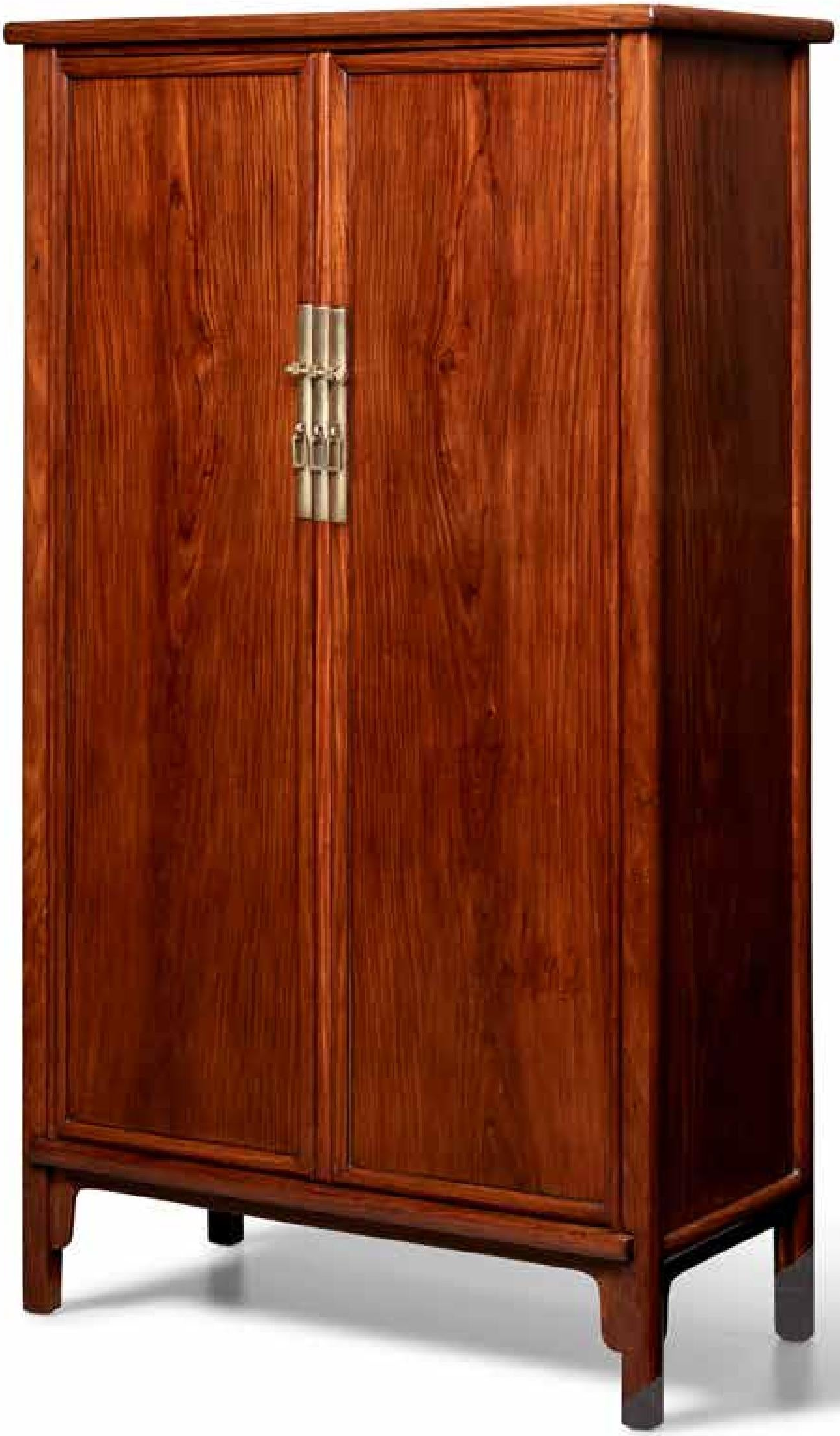
17th century
Of elegant proportions, the splayed corner stiles enclosing recessed single-board door panels with finely figured and well-matched grain opening from the removable central stile with three-part white brass plate with triple handles above the plain, narrow apron and raised legs, the single-board panels on the sides of equally beautiful and matched grain echoing those on the doors, the interior fitted with a removable top shelf and a permanent central shelf suspending two *jumu* drawers with white brass rectangular pulls and quatrefoil escutcheons.
61 5/16 x 34 7/8 x 17 3/8in (155.8 x 88.6 x 44.2cm)

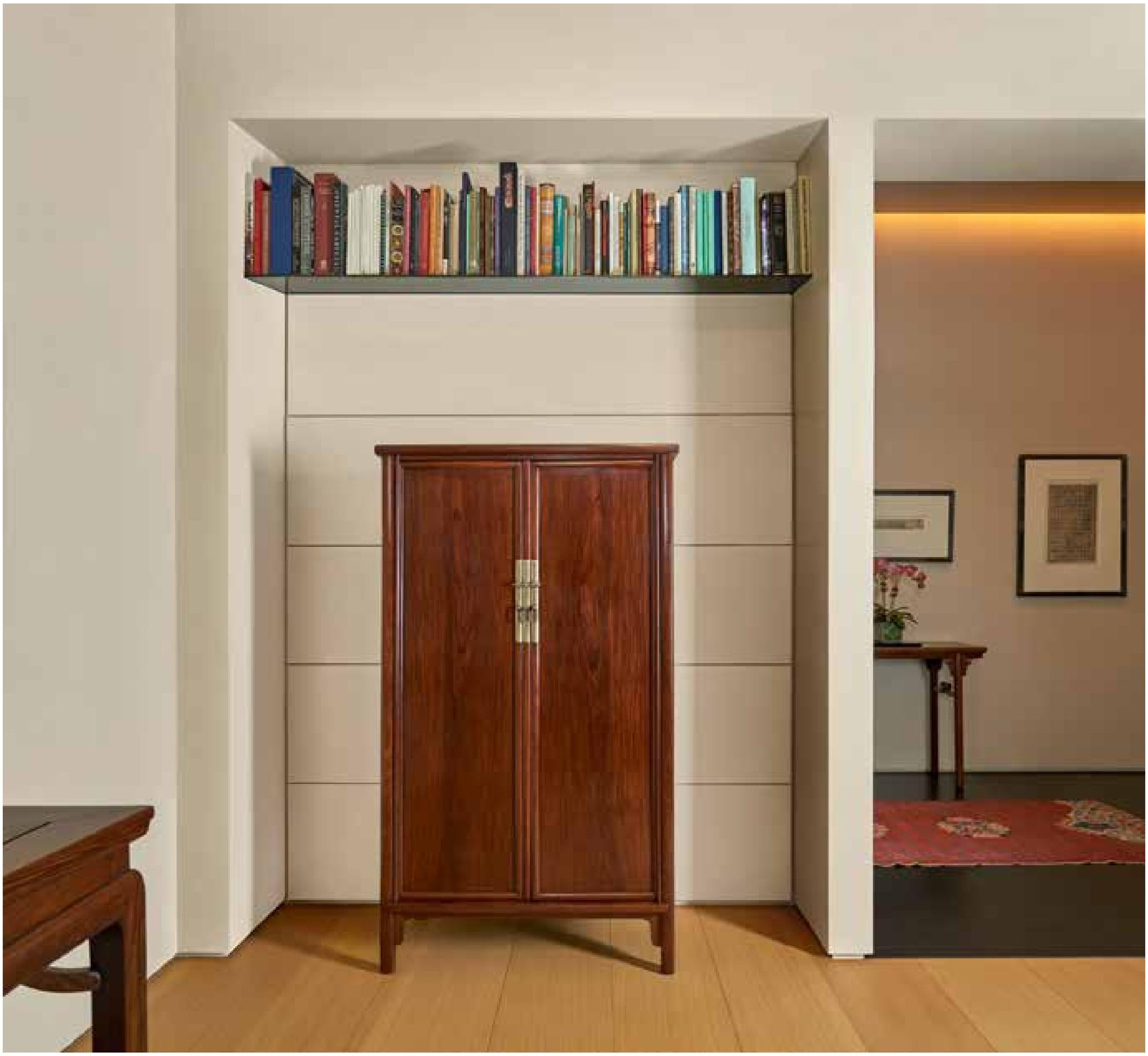
$150,000 - 250,000

十七世紀 黃花梨圓角櫃

Provenance
Eskenazi Ltd., London, 9 June 1990

來源：
倫敦古董商埃斯卡納齊，1990年6月9日





The essence of classical Ming-style furniture is fully expressed in the simplicity and elegance of this cabinet. The master craftsman brilliantly utilized, arranging the grain in a mirror image akin to butterfly wings for both doors, creating a perfect blend of sensuous material and design. Similarly, the grain on the side panels is meticulously echoed to enhance this effect. The high legs accentuate the lightness of the cabinet, and distance the bottom shelf from ground moisture. An early illustration of a tapered cabinet appears in the children's primer *Xinbian Duixiang Siyan* 新編對相四言 (Newly Compiled Illustrated Four-Word Glossary) published in 1436. Similar miniature glazed pottery models of these cabinets have been excavated from Ming dynasty tombs and depicted in Ming dynasty woodblock prints illustrating interior settings (**Fig.1**).

For related slightly smaller cabinet in a public collection, see Jacobsen, Robert D. with Nicholas Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Arts* (Minneapolis: the Minneapolis Institute of Arts, 1999), no. 51, pp. 148-149, a Gift of Ruth and Bruce Dayton (99.18) and no. 52, pp. 150-151 (**Fig.2**). For other similar examples, see a pair in Wang Shixiang and Curtis Evarts, *Masterpieces from the Museum of Classical Chinese Furniture*, (Chicago and San Francisco: Chinese Art Foundation, 1995), no. 61, pp. 130-131; another in the catalogue of the exhibition *Beyond the Screen* (Boston: Museum of Fine Arts, Boston, 1996), no. 27, pp. 144-145; and a pair illustrated in Grace Wu Bruce, *Ming Furniture*, p. 55.

(detail)

(detail)

Other examples can be found in Sarah Handler's illuminating article, "Cabinets and Shelves Containing All Things in China," in *Journal of Classical Chinese Furniture Society*, vol. 4, no.1, pp. 26-27; MD Flacks Ltd., *Classical Chinese Furniture II*, Autumn 1997, no. 3, pp. 10-11 ; the exhibition "Classical Chinese Wood Furniture," held at The San Francisco Craft and Folk Art Museum and illustrated in the Catalogue, no. 13, pp. 34-35, which was formerly in the Reverend Richard Fabian Collection; Hu Desheng and Song Yongji, *Chinese Classical Furniture* (Shanghai: Reader's Digest, 2009), pp. 233-235.

A pair of comparable cabinets, formerly in the Taliani de Marchio Collection in Rome, illustrated in Gustave Ecke, *Chinese Domestic Furniture*, pl. 90, p. 111, was offered in our London rooms, 9 November 2017, lot 86. (**Fig.3**)

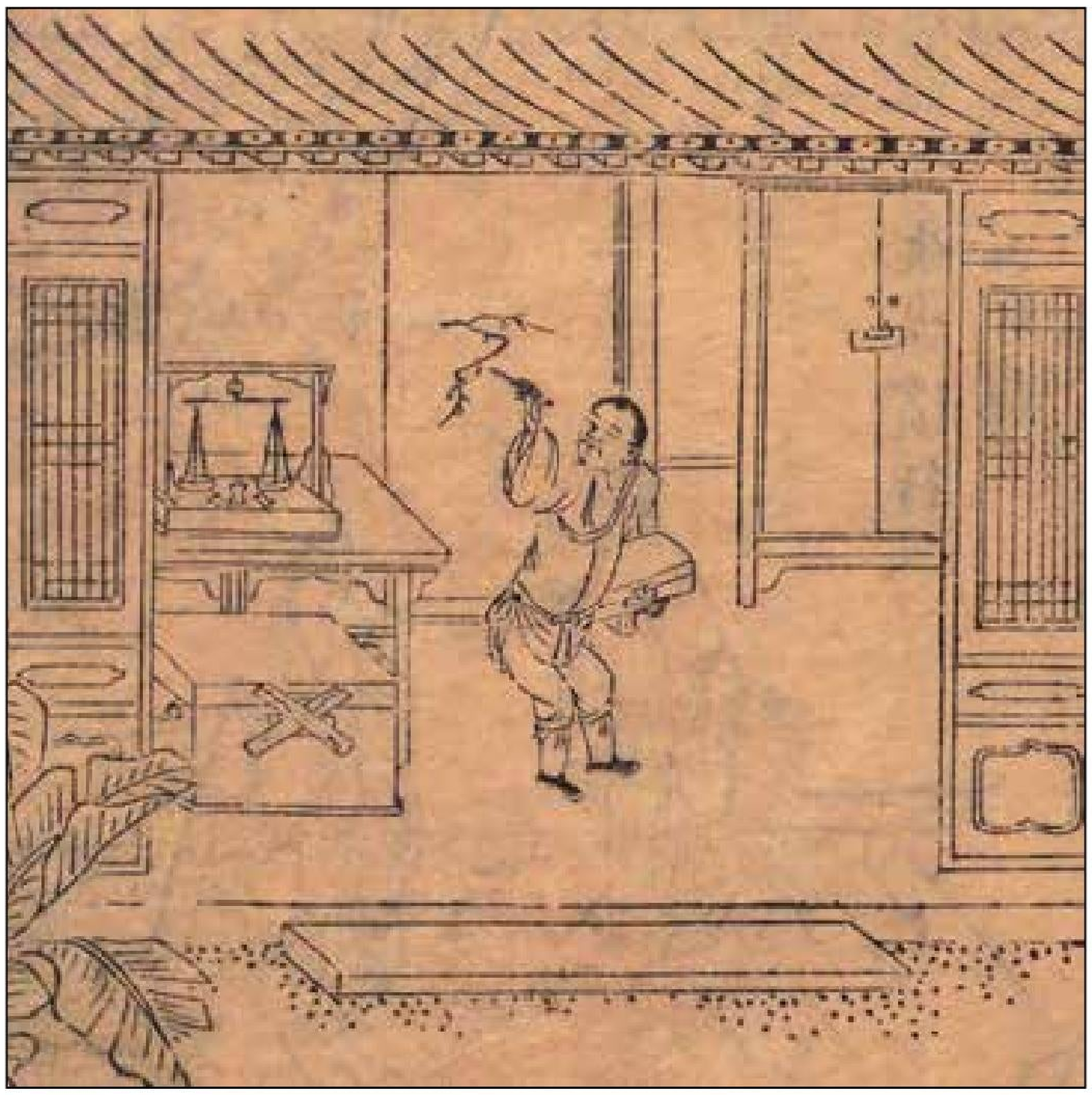
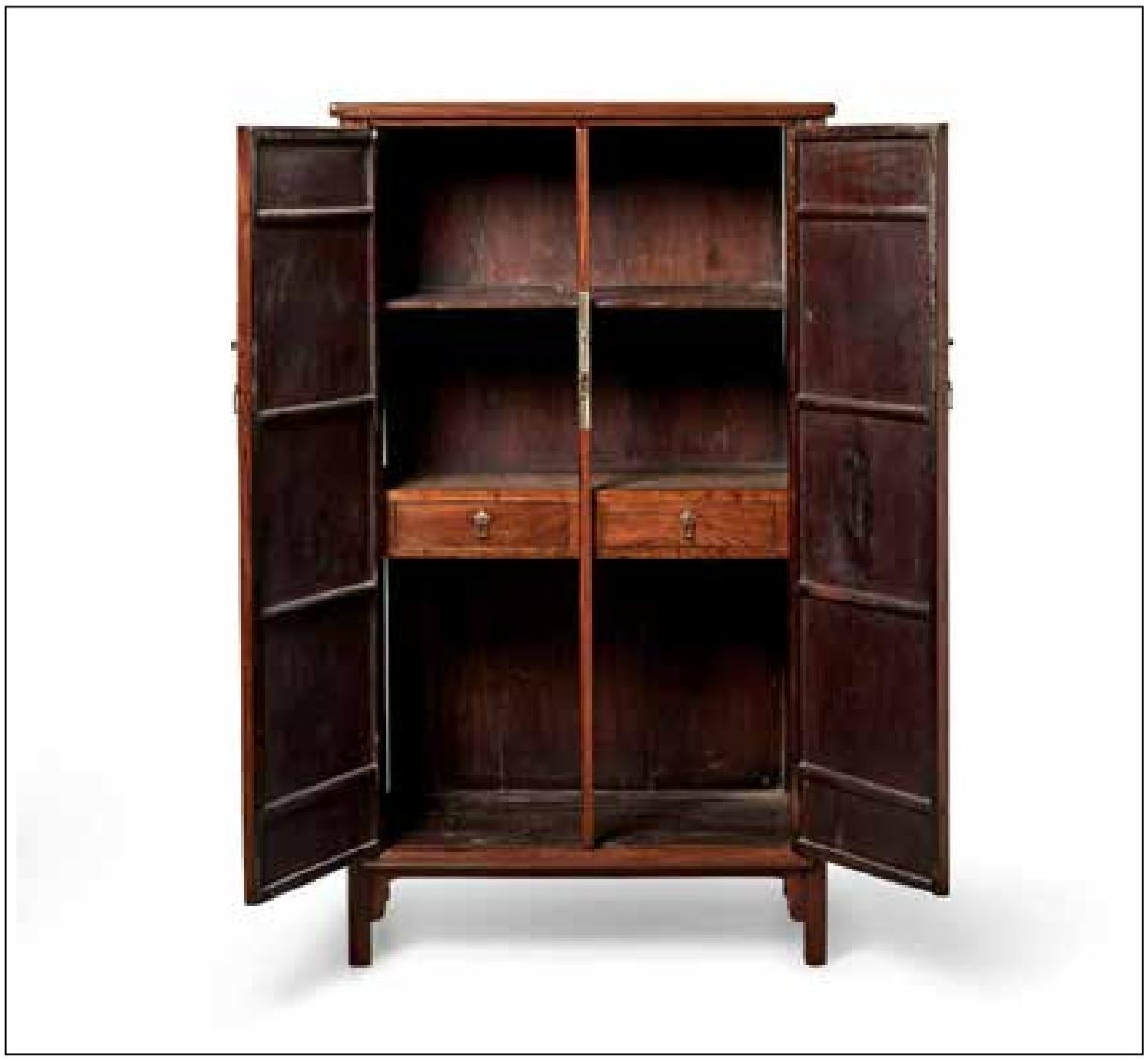


Fig 1.
Detail of the illustration “Shentou ji dian Yizhimei 神偷寄典一枝梅” in *Erke Pai’an Jingqi* 二刻拍案驚奇 (Slapping the Table in Amazement II), edited by Ling Mengchu 凌濛初 (1580-1644), published in 1632 by Shangyou Tang 尚友堂.



(interiror)

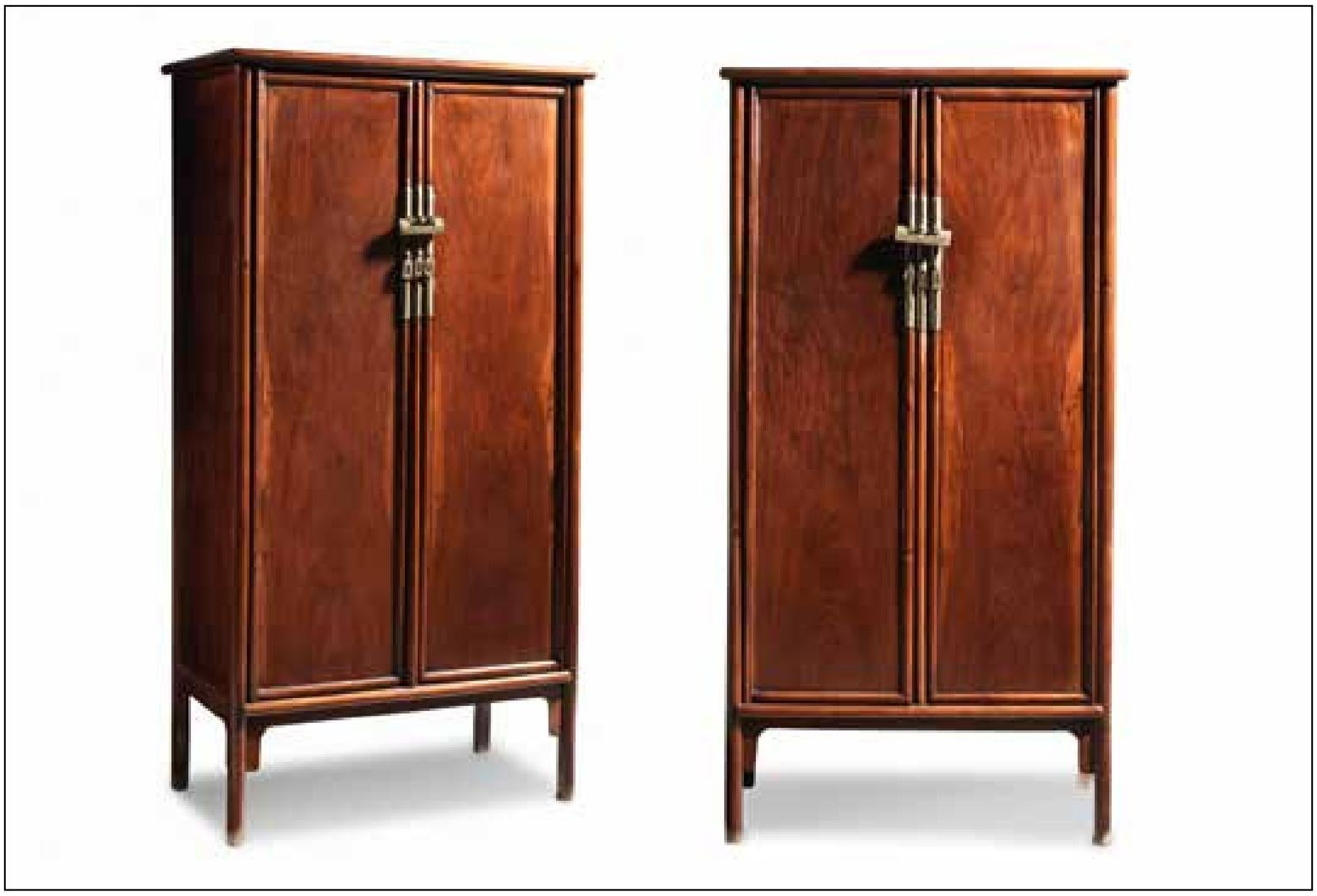


Fig 3.
An important and Exceedingly Rare Pair of Large Huanghuali Tapering Cabinets, Yuanjiaogui, Ming Dynasty, 16th/17th century
明 十六/十七世紀 黃花梨圓角櫃 成對
Each 189cm (74 3/8in) high x 97cm (38 1/4) wide x 51cm (20in) deep
Bonhams, London, *Fine Chinese Art*, 9 November 2017, lot 86

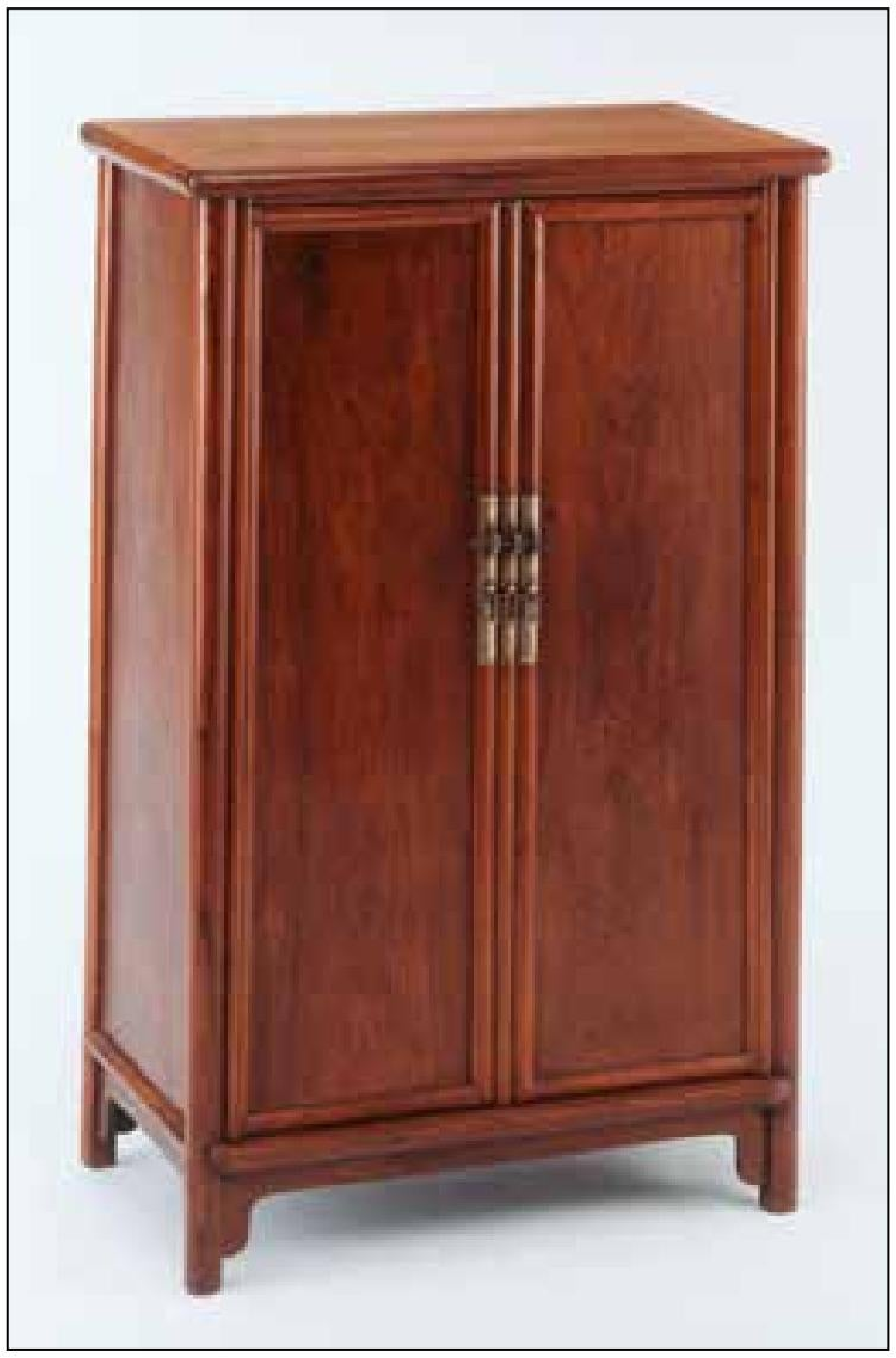


Fig 2.
A Huanghuali Round-corner Cabinet, 17th century
47 5/16 x 28 1/2 x 16 3/4in. (120.2 x 72.4 x 42.5cm)
Gift of Ruth and Bruce Dayton 94.60
Minneapolis Institute of Art

PROPERTY FROM THE DAVID S. AND NAYDA UTTERBERG COLLECTION OF CLASSICAL CHINESE FURNITURE

2 W Y

A FINE AND RARE HUANGHUALI THREE-SHELF BOOKCASE WITH DRAWERS, JIAGE

17th century
Of upright rectangular form, with slender members of square section and concave surface, mitered and tenoned into three shelves with single-board, flush floating panels supported by two dovetailed transverse stretchers hidden tenoned into the long rails, the center shelf suspending three drawers with *huanghuali* lining fitted with rectangular white brass pulls on quatrefoil escutcheons, the lower shelf with simple shaped eared aprons.
75 1/4 x 43 3/4 x 16 3/8in (191.3 x 111.2 x 41.6cm high)

$200,000 - 300,000

十七世紀 黃花梨三層全敞帶屜架格

Provenance
Grace Wu Bruce Co. Ltd., Hong Kong, 18 September 1991

Published
Handler, Sarah. “Outstanding Pieces in Private Rooms: Chinese Classical Furniture in New American Collections.” *Orientations* vol. 24, no. 1, January 1993, pp. 166-73; reprinted in *Chinese Furniture: Selected Articles from Orientations 1984-1999*. Hong Kong: Orientations Magazine Ltd., 1999, fig. 5, p. 168. (**Fig.1**)

Bruce, Grace Wu. *Images of Asia: Chinese Classical Furniture*. Hong Kong: Oxford University Press, 1995, no. 19. (**Fig.2**)

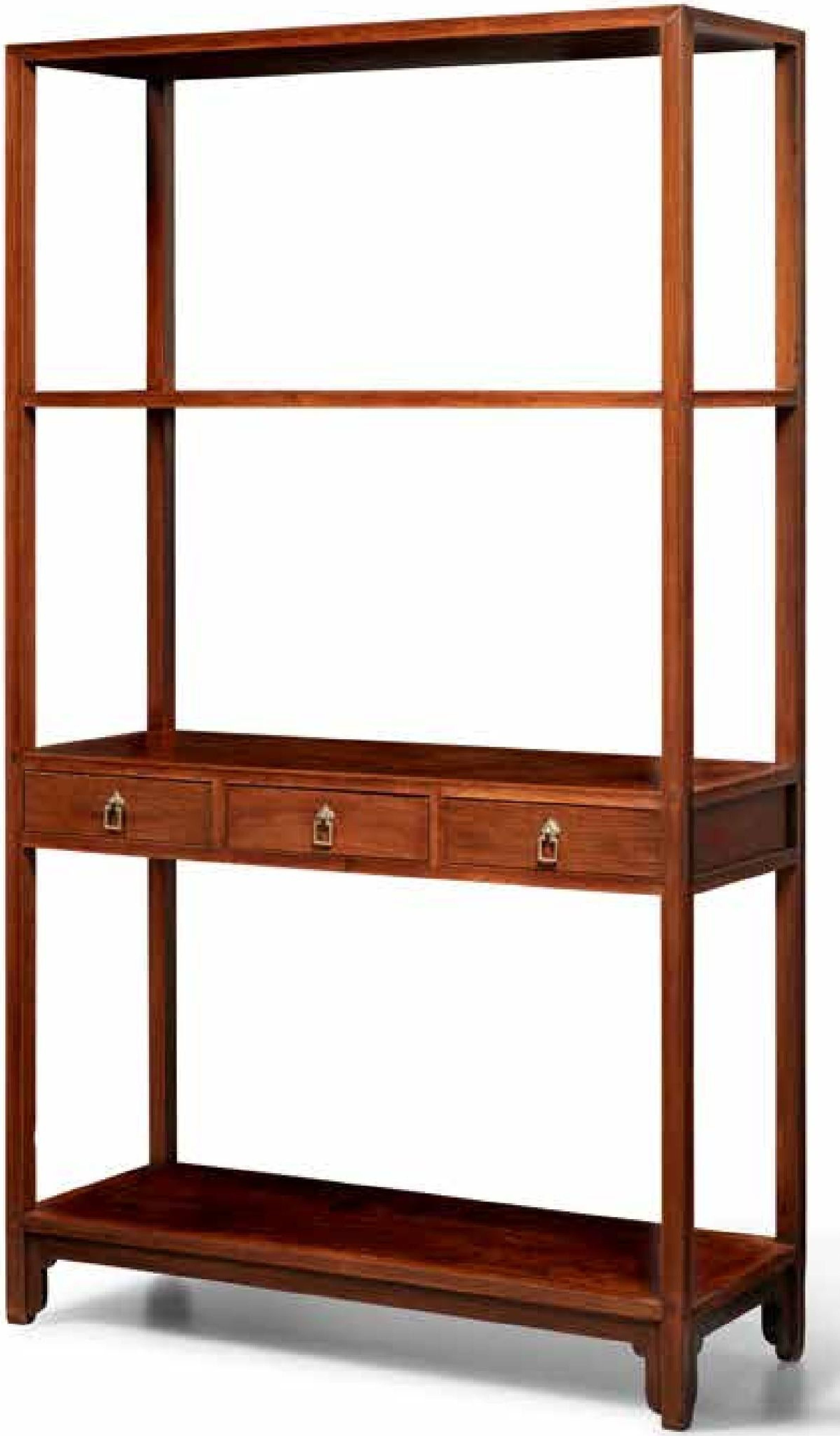
Bruce, Grace Wu, *Two Decades of Ming Furniture*. Beijing: The Forbidden City Publishing House, 2010, p. 194 (**Fig.3**)

來源：
香港嘉木堂，1991年9月18日

出版：
莎拉·韓蕙（Sarah Handler）著，《私人藏珍：新晉美國收藏中的中國古典家具》（Outstanding Pieces in Private Rooms: Chinese Classical Furniture in New American Collections ），收錄於《美成在久》（Orientations）1993年1月刊，頁166-73；重刊於《中國家具：美成在久雜誌1984-1999年文選合訂本》（Chinese Furniture: Selected Articles from Orientations 1984-1999），插圖5，頁168（圖**1**）

伍嘉恩著，《亞洲印象：中國古典家具》（Images of Asia: Chinese Classical Furniture），香港：牛津大學出版社，1995年，圖錄編號19（圖**2**）

伍嘉恩著，《明式家具二十年經眼錄》，北京：紫禁城出版社，2010年，頁194 (圖**3**)



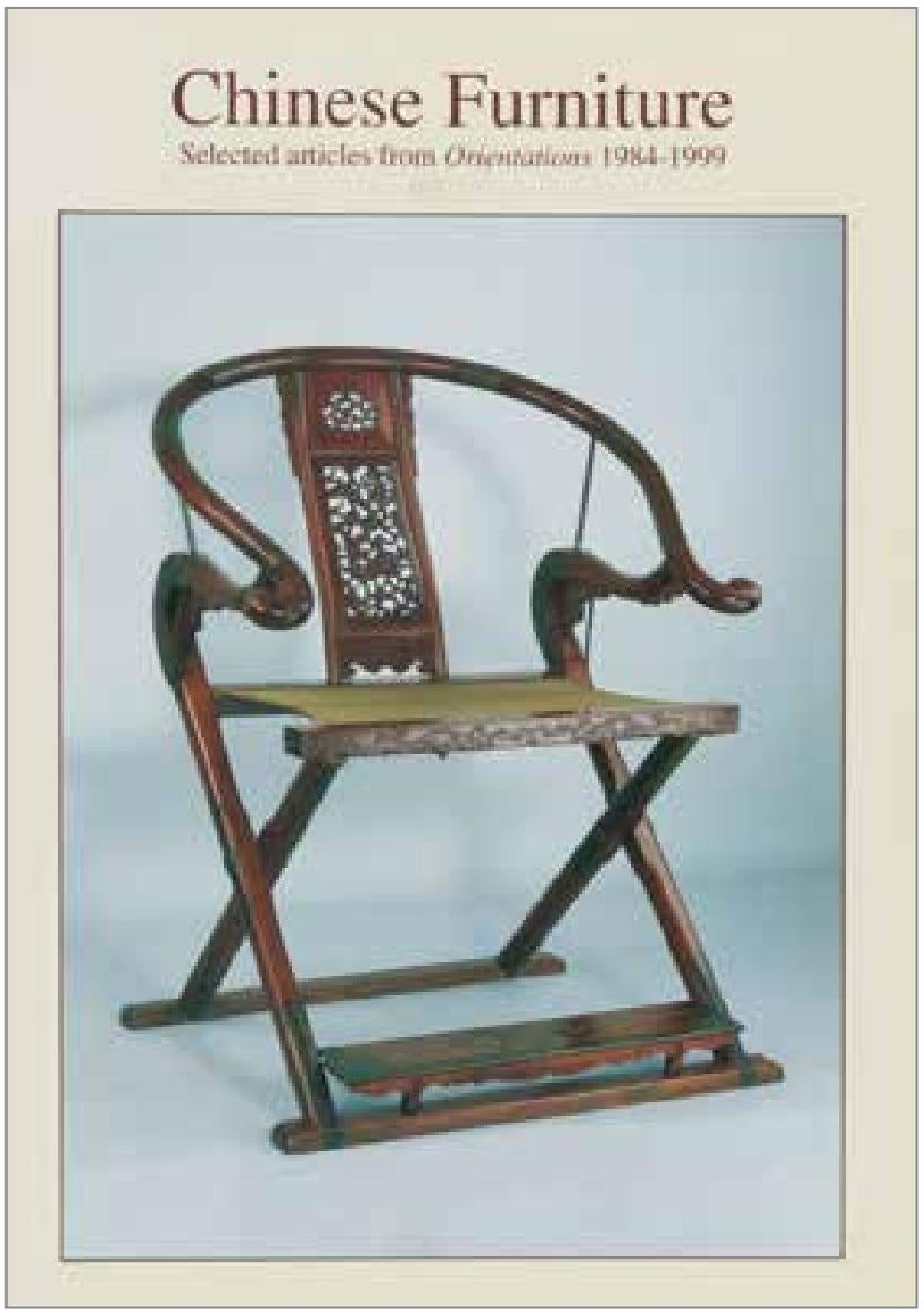

Chinese Furniture
Selected articles from Orientations 1984-1999

Fig 1.
Cover of *Chinese Furniture: Selected Articles from Orientations 1984-1999*. Hong Kong: Orientations Magazine Ltd., 1999.
出版物封面：《中國家具：美成在久雜誌1984-1999年文選合訂本》，香港，1999年

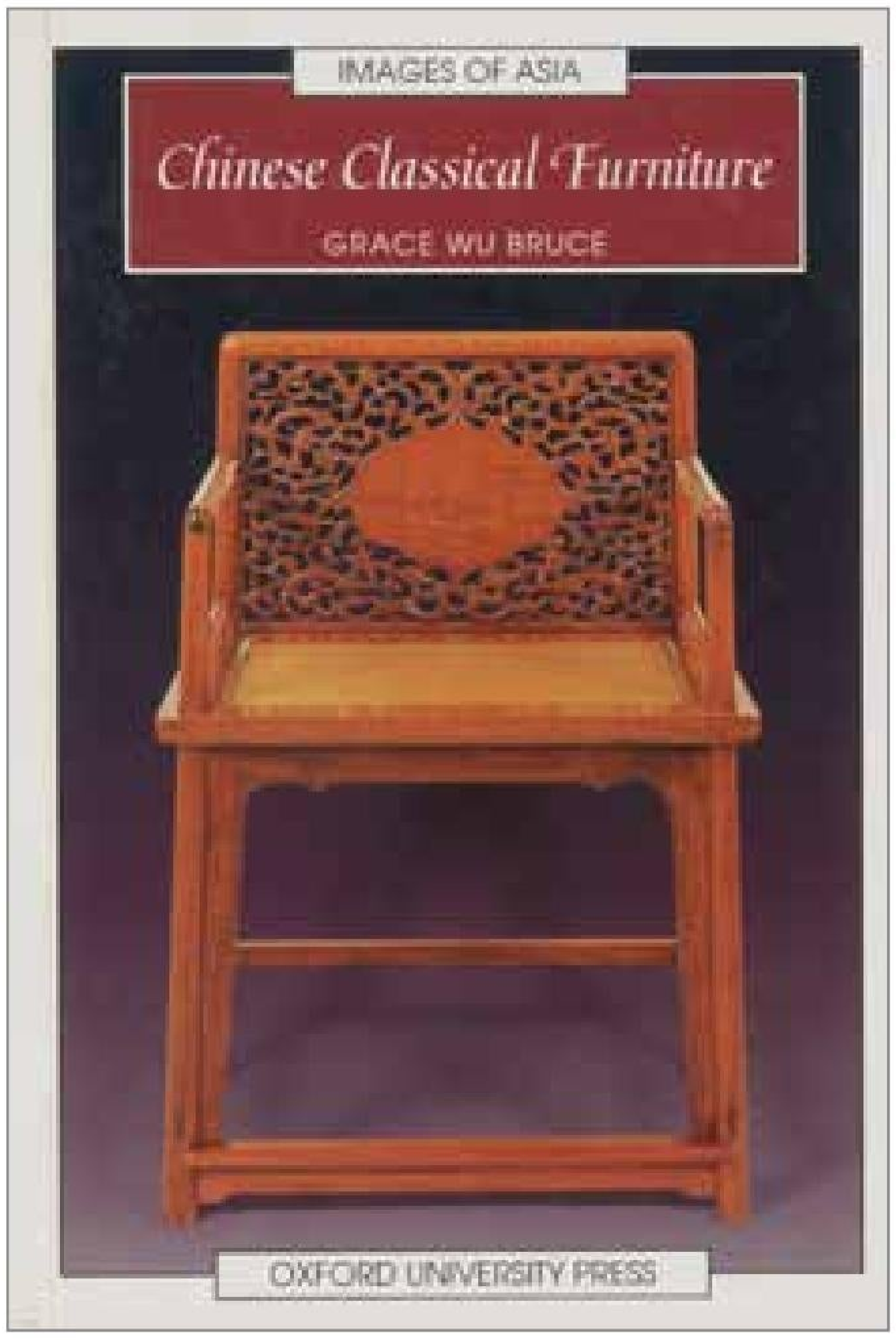

IMAGES OF ASIA
Chinese Classical Furniture
GRACE WU BRUCE
OXFORD UNIVERSITY PRESS

Fig 2.
Bruce, Grace Wu. *Images of Asia: Chinese Classical Furniture*. Hong Kong: Oxford University Press, 1995
出版物封面：伍嘉恩著，《亞洲印象：中國古典家具》，香港：牛津大學出版社，1995年

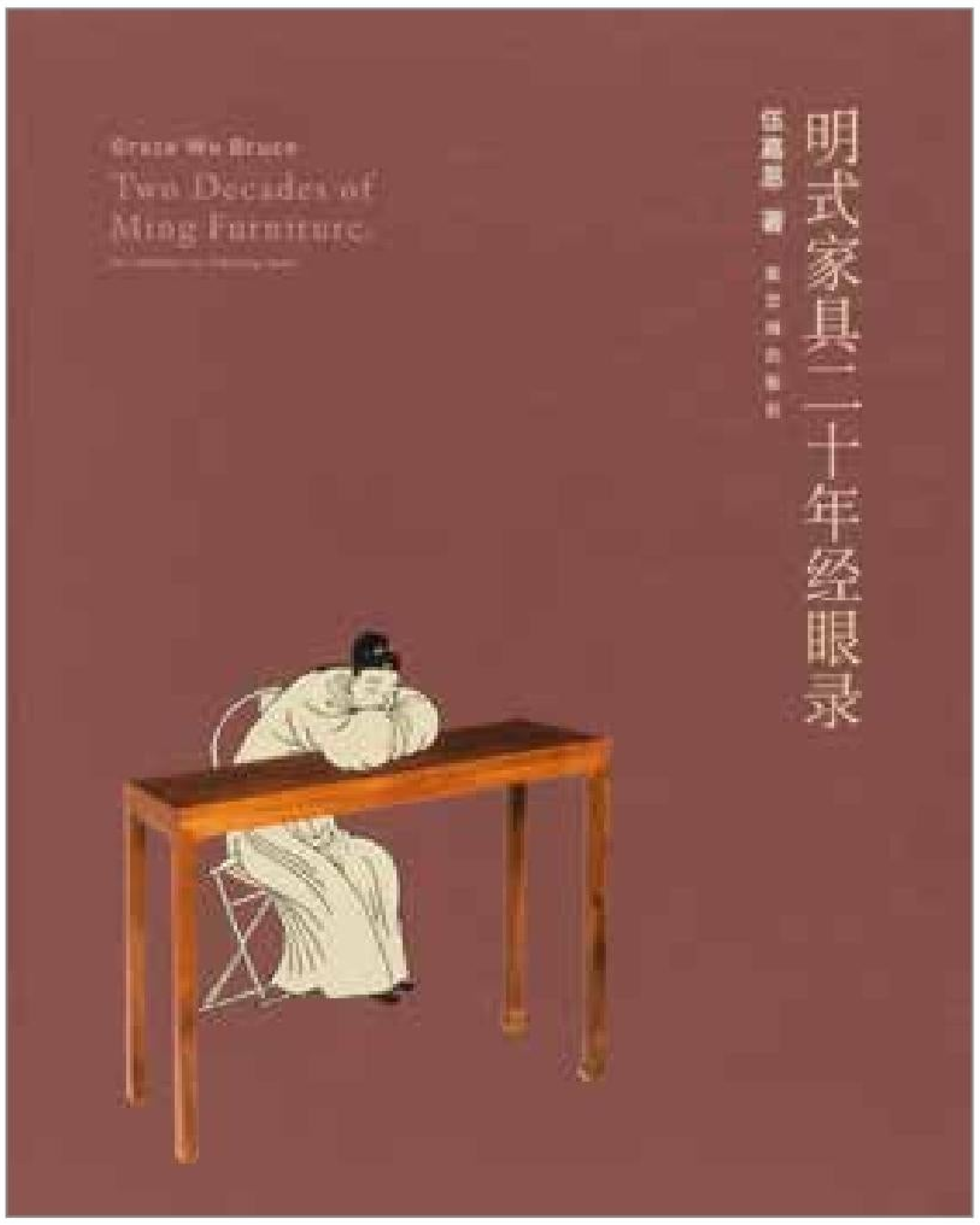

Grace Wu Bruce
Two Decades of Ming Furniture
明式家具二十年经眼录
伍嘉恩 著

Fig 3.
Bruce, Grace Wu, *Two Decades of Ming Furniture*. Beijing: The Forbidden City Publishing House, 2010.
出版物封面：伍嘉恩著，《明式家具二十年經眼錄》，北京：紫禁城出版社，2010年

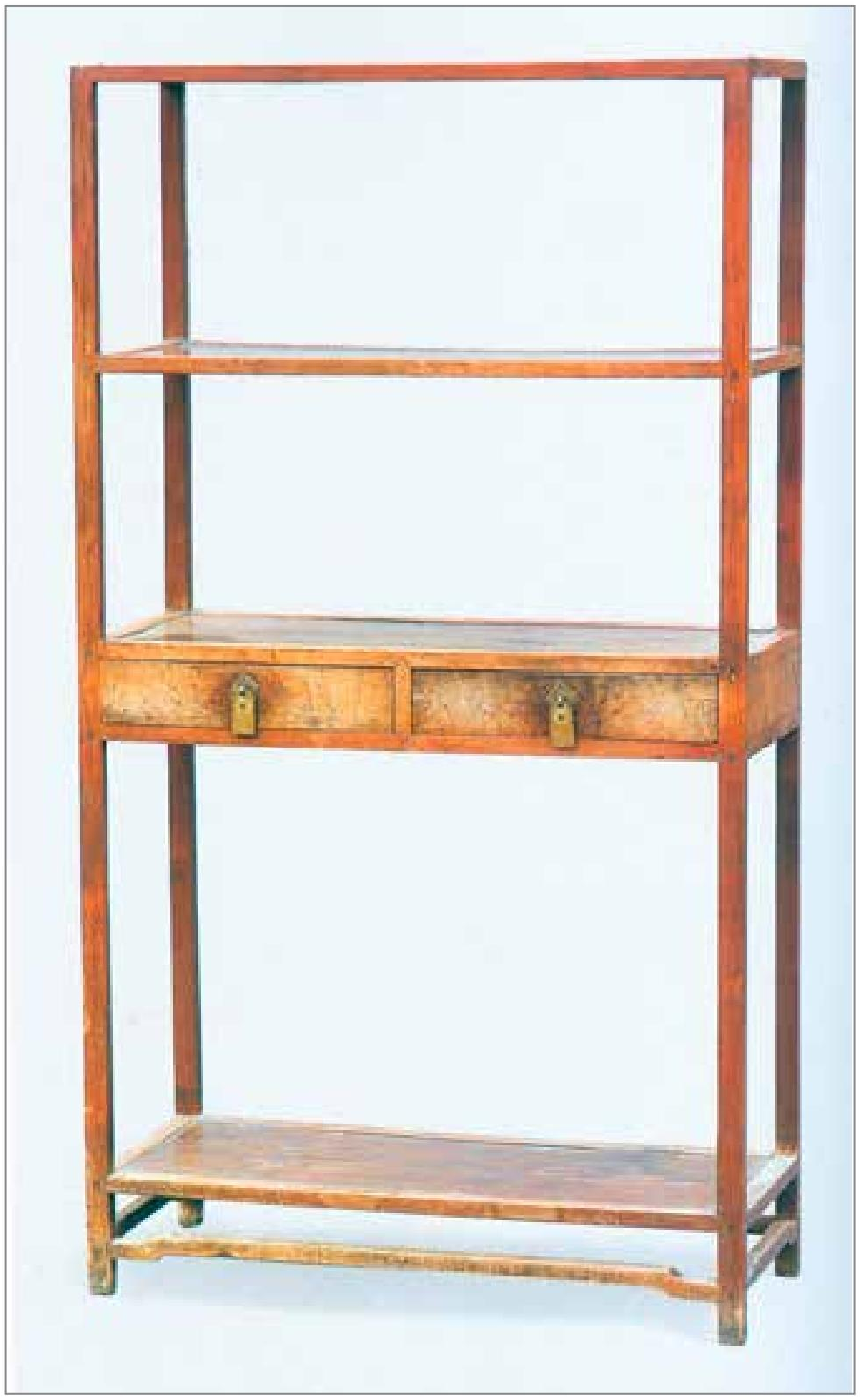


Fig 4.
Huanghuali Three-shelf Bookcase, Ming dynasty, 188 x 103 x 43.6cm, Shanghai Museum.

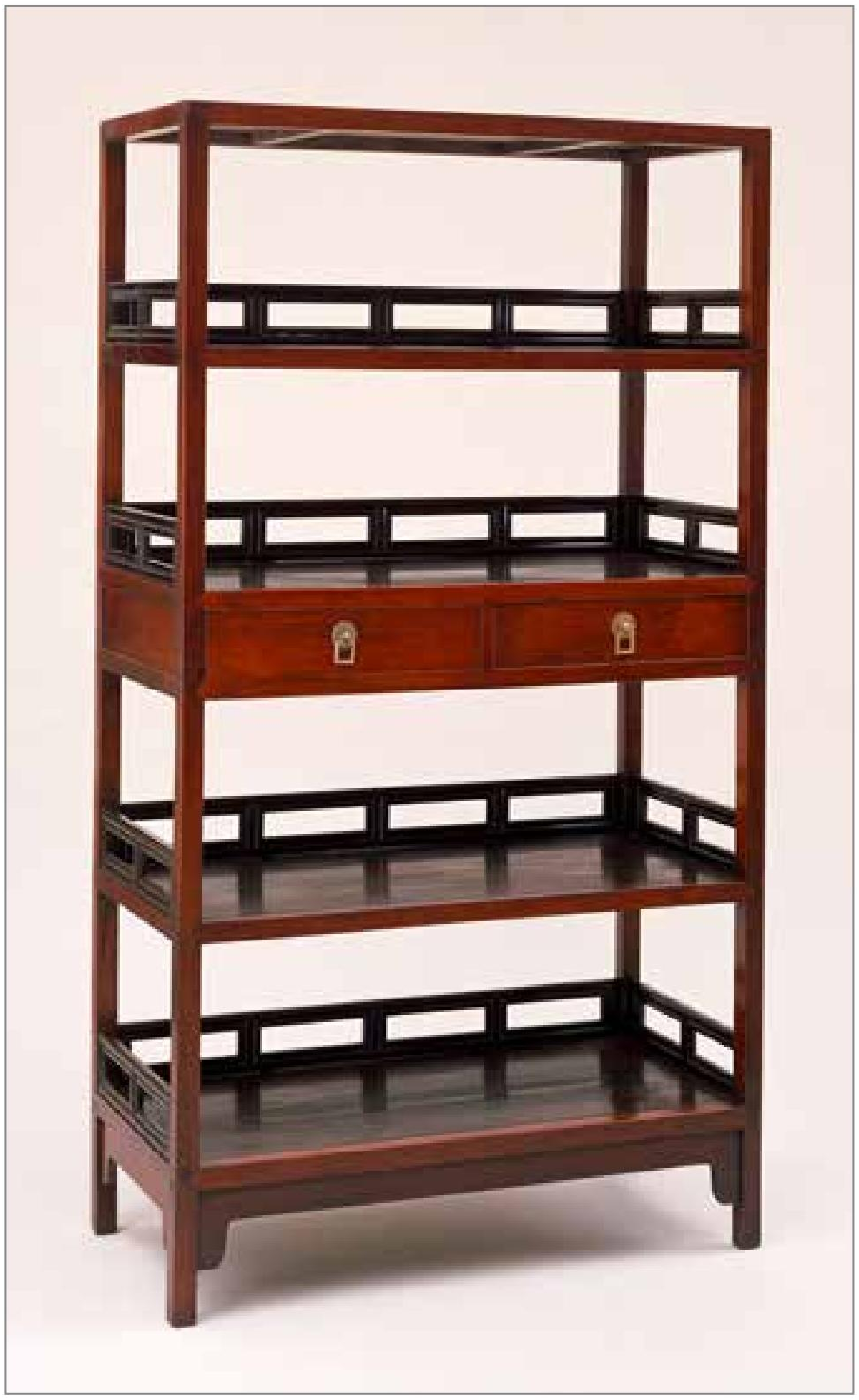


Fig 8.
Huanghuali and *Wumu* Bookshelf, late 17th century. 71 x 39 1/4 x 18 1/2 in. (180.34 x 99.7 x 46.99 cm). Gift of Ruth and Bruce Dayton, 96.122A-C. Minneapolis Institute of Art.

This bookcase develops from a classic form illustrated in Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties* (Chicago: Art Media Resources Ltd., 1990), Vol. II, plate D3, p. 140, featuring a set of two drawers suspended beneath the second shelf and lacking galleries at the sides and back. This bookcase was previously in the collection of Chen Mengjia 陳夢家 (1911-1966) and his wife Zhao Luorui 趙蘿蕤 (1912-1998) and is currently in the collection of the Shanghai Museum. (**Fig.4**) The present bookcase could be classified as an open shelf stand but can serve both purposes. It is more common to find bookcases with two drawers under the second shelf, but the present lot features a three-drawer unit, which is wider in size. As noted by Grace Wu Bruce in *Two Decades of Ming Furniture* (p. 194), the present lot is one of the largest extant bookcases crafted from precious hardwood. She argued that bookcases featuring square-section members and an open design, whether or not they include galleries and drawers, typify Ming style. (ibid., p. 196) The simple and elegantly outlined drawers provide both storage and support for the middle tier, and they are ideally positioned at chest height for ease of use.

The open design embraces an aesthetic of austerity while ensuring that volumes or objects placed on the shelves are easily accessible from either side. This feature is particularly advantageous when the bookcases are arranged in rows to serve as space dividers in a studio. As depicted in the woodblock illustration of Zou Saizhen 鄒賽貞 (a. late 15th century)'s studio in *Lie Nü Zhuan* 列女傳 (Biographies of Exemplary Women), completed during the Wanli period (1573-1620) (**Fig.5**), and the studio of Wang Shimin 王時敏 (1592-1680) as portrayed in his portrait by Gu Jianlong 顧見龍 (1606-1687) at the Minneapolis Institute of Art (**Fig.6**). Traditional Chinese books, typically stored in rectangular, blue-clothed cases, are neatly stacked on the shelves with the short ends facing outward. Additionally, the four-shelf bookcase delineated in the eleventh leaf "Weilu Bogu" 圍爐博古 (Appreciating Antiques by a Brazier) of Chen Mei 陳枚 (c. 1694-1745)'s album *Yue Man Qingyou* 月曼清遊 (Palace Leisures) (**Fig.7**) in the Palace Museum, Beijing, positioned beside a daybed, serves dual purposes; it is used for storing books and for display scholar's objects, such as an ink stone and a scroll pot.

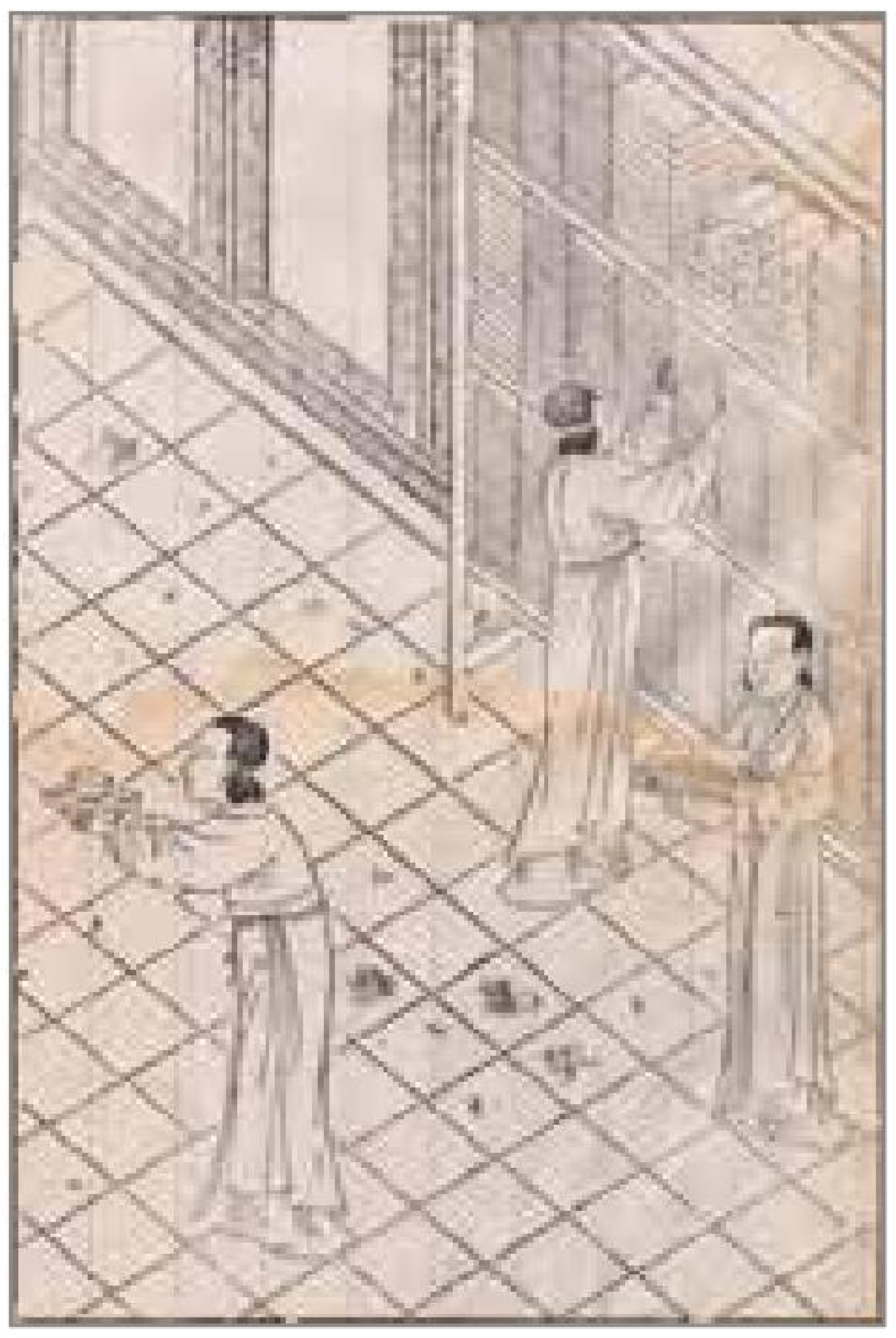


Fig 5.
Detail of the illustration of Zou Saizhen 鄒賽貞 in *Lie Nü Zhuan* 列女傳 (Biographies of Exemplary Women), c compiled by 汪道昆 (1525-1593) during the Wanli period (1573-1620), reprinted in 1779 by Bao Tingbo 鮑廷博 (1728-1814).

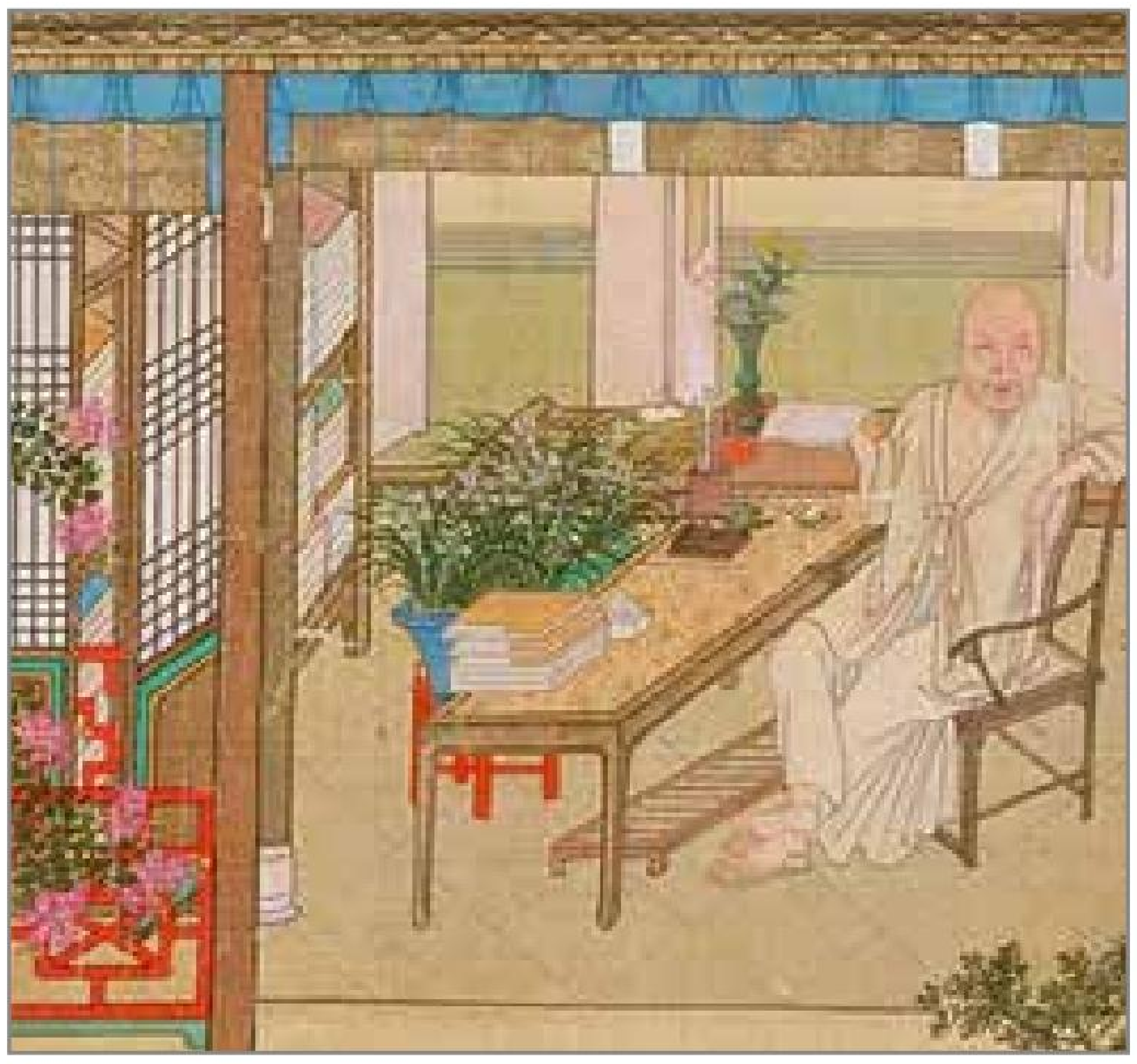


Fig 6.
Detail of Gu Jianlong 顧見龍 (1606-1687) , Portrait of Wang Shimin 王時敏 (1592-1680) , late 17th century. Handscroll, ink and color on silk, 13 7/8 × 47 1/8 in. (35.2 × 119.7 cm). Gift of Ruth and Bruce Dayton 96.68.2, Minneapolis Institute of Art.

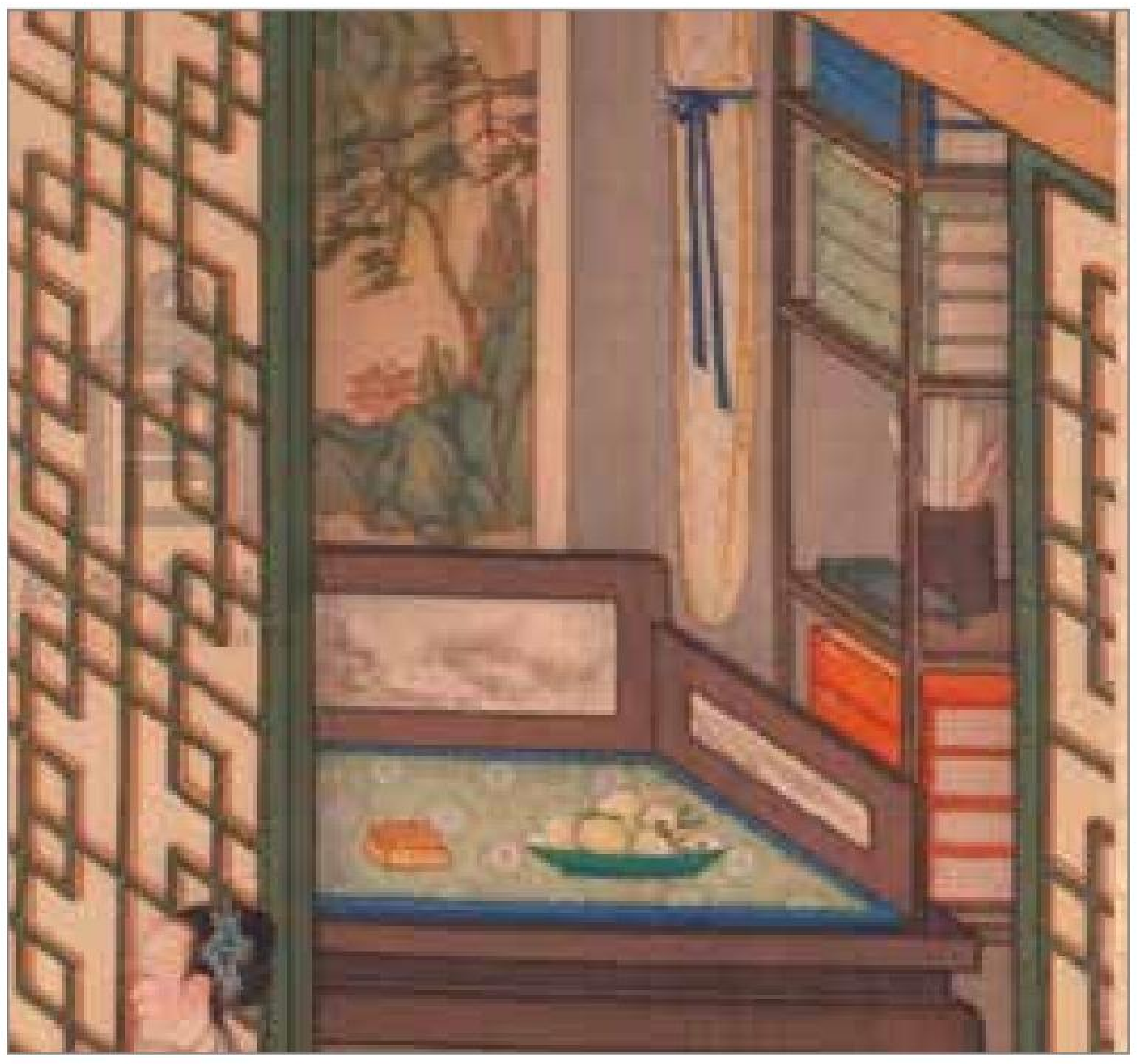


Fig 7.
Detail of Chen Mei 陳枚 (c. 1694-1745), *Yue Man Qingyou* 月曼清遊 (Palace Leisures), the eleventh leaf "Weilu Bogu" 圍爐博古 (Appreciating Antiques by a Brazier). Album of twelve leaves, ink and color on silk, 37 x 31.8cm each. Palace Museum, Beijing.

Due to the delicate design of bookcase featuring slim frame members, few of them have survived. The present lot is undoubtedly a remarkable extant example epitomizing the eternal beauty of the Ming-style furniture. For similar examples, see Sarah Handler's illuminating article, "Cabinets and Shelves Containing All Things in China," in *Journal of the Classical Chinese Furniture Society*, vol. 4, no.1, Winter 1993, Fig. 32, p. 27, for a three-shelf bookcase with an open design and two sets of triple drawers. Its slim square-section members also feature a concave surface, as seen in the present lot. This bookcase is currently in the collection of Mr. Chi-te Chen 陳啟德 from Taipei, having been acquired from Grace Wu Bruce. A slightly smaller three-shelf bookcase with three drawers, previously in the collection of Mr. and Mrs. Robert Piccus, is illustrated in *Journal of the Classical Chinese Furniture Society* vol. 2, no. 4 (Autumn 1992), page 22, Fig. 27. A larger version of the same design, now in a private collection in Shenzhen, Guangdong Province, is documented in Grace Wu Bruce, *Two Decades of Ming Furniture*, p. 197.

See also Dr. Chu-Pak Lau, *Classical Chinese Huanghuali furniture from the Haven Collection* (Hong Kong: University Museum and Art Gallery, The University of Hong Kong, 2016), no. 58, pp.244-245, for one designed with a gallery on the upper two shelves and stretchers below the aprons, and another crafted from *tielimu*, no. 57 p. 242-243. A four-shelf bookcase with ebony galleries is included in the collection of The Minneapolis Institute of Arts, see Robert D. Jacobsen and Nicholas Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Arts* (Minneapolis: the Minneapolis Institute of Arts, 1999), no. 49, pp. 142-3 (**Fig.8**). A comparable three-shelf open-design *huanghuali* bookcase from The Mary and Cheney Cowles Collection was sold in this room on 20 March 2023, lot 93.

PROPERTY FROM THE DAVID S. AND NAYDA UTTERBERG COLLECTION OF CLASSICAL CHINESE FURNITURE

3 W Y

A FINE AND RARE HUAMU BURLWOOD-INSET HUANGHUALI RECESSED-LEG WINE TABLE, JIUZHUO

17th century

Of gracefully slender proportions, the *huamu* burlwood center panel set into a mitered, mortise and tenon frame over a square edge ending with a concave molded shoulder supported by three dovetailed transverse stretchers underneath, the round-section recessed legs gently splayed, with elongated unmitered bridle joints to a narrow and straight plain apron and cloud-shaped spandrels made of one piece of wood, the side stretchers with opposing scrolls at the center.

32 3/8 x 37 1/2 x 15 1/4 in (82.3 x 95.2 x 38.7cm)

$100,000 - 150,000

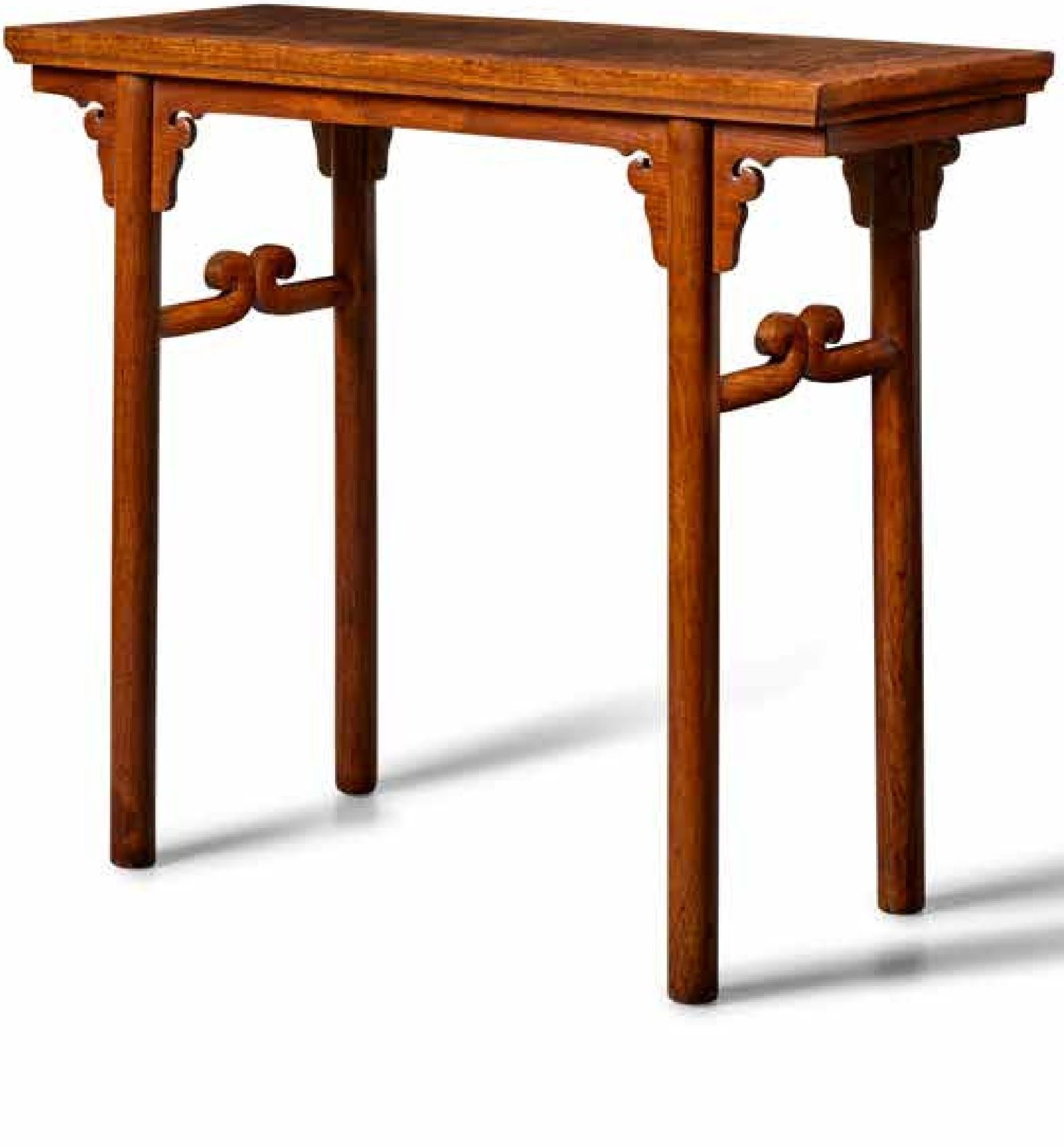
十七世紀 黃花梨嵌樺木癭面夾頭榫雲牙酒桌

Provenance

Grace Wu Bruce Co. Ltd., Hong Kong, 18 September 1991

來源：

香港嘉木堂，1991年9月18日



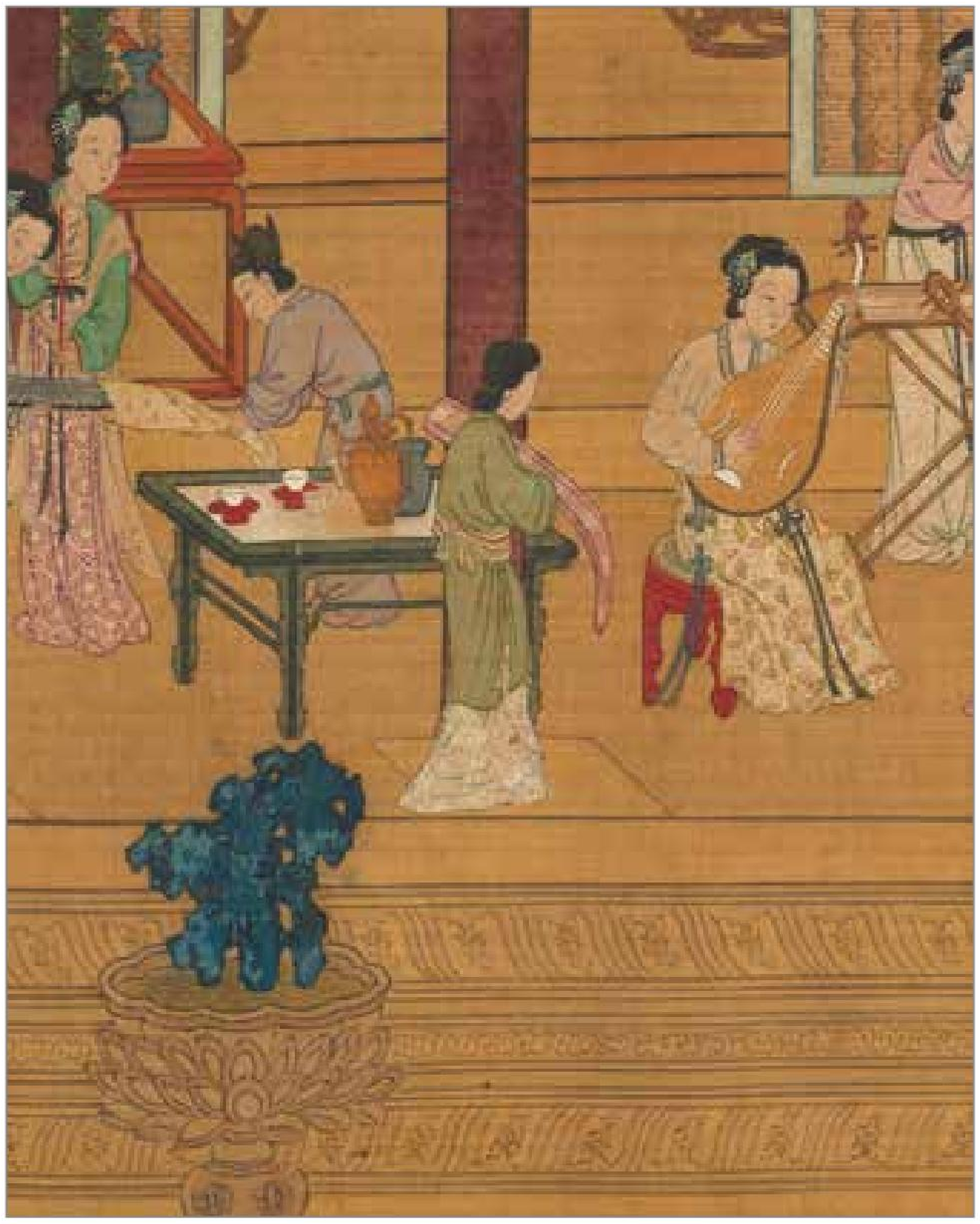


Fig 1.
Detail of Qiu Ying 仇英 (1494-1552), *Spring Dawn in the Han Palace* 漢宮春曉. Handscroll, ink and color on silk, 30.6 x 574.1cm. National Palace Museum, Taipei.

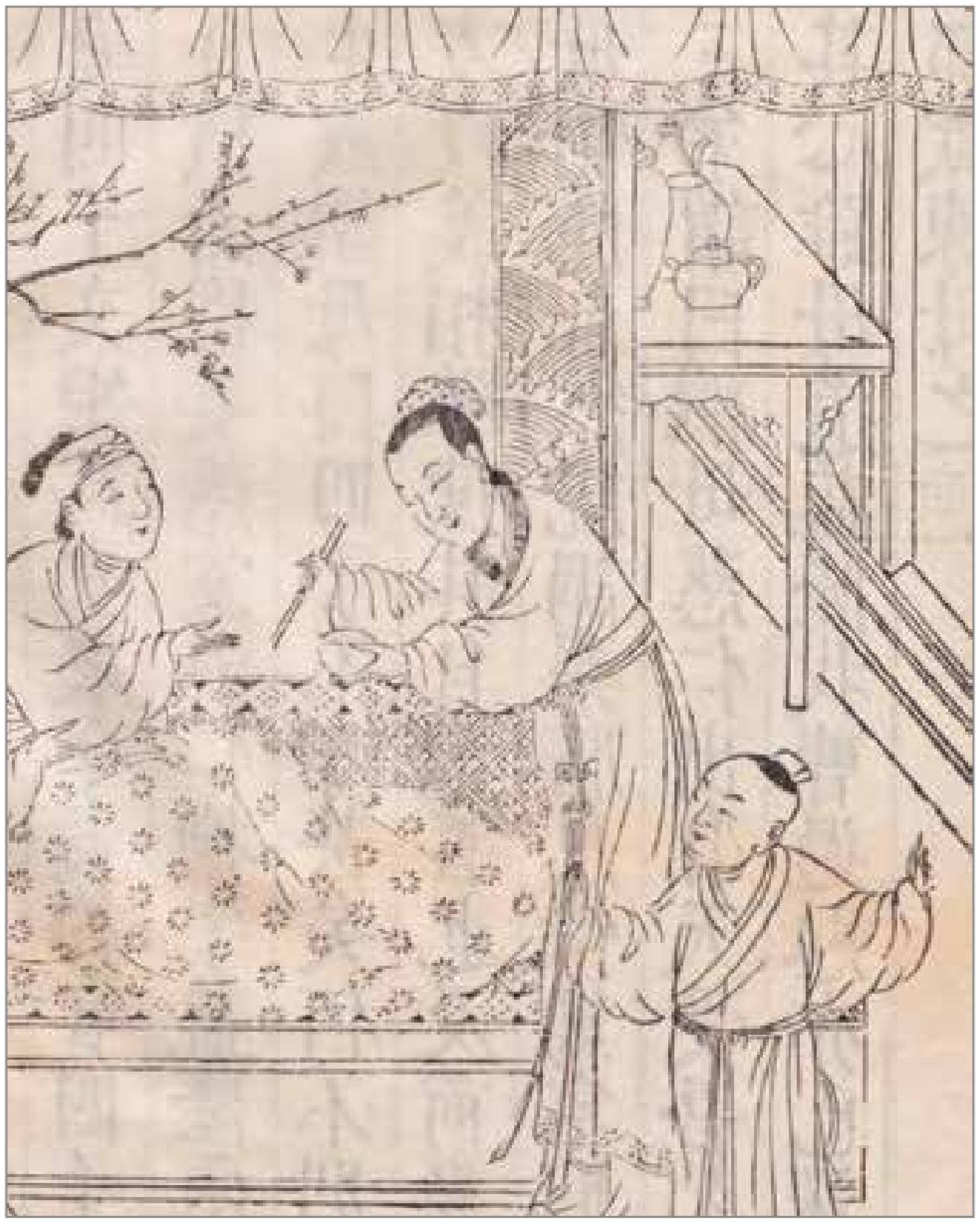


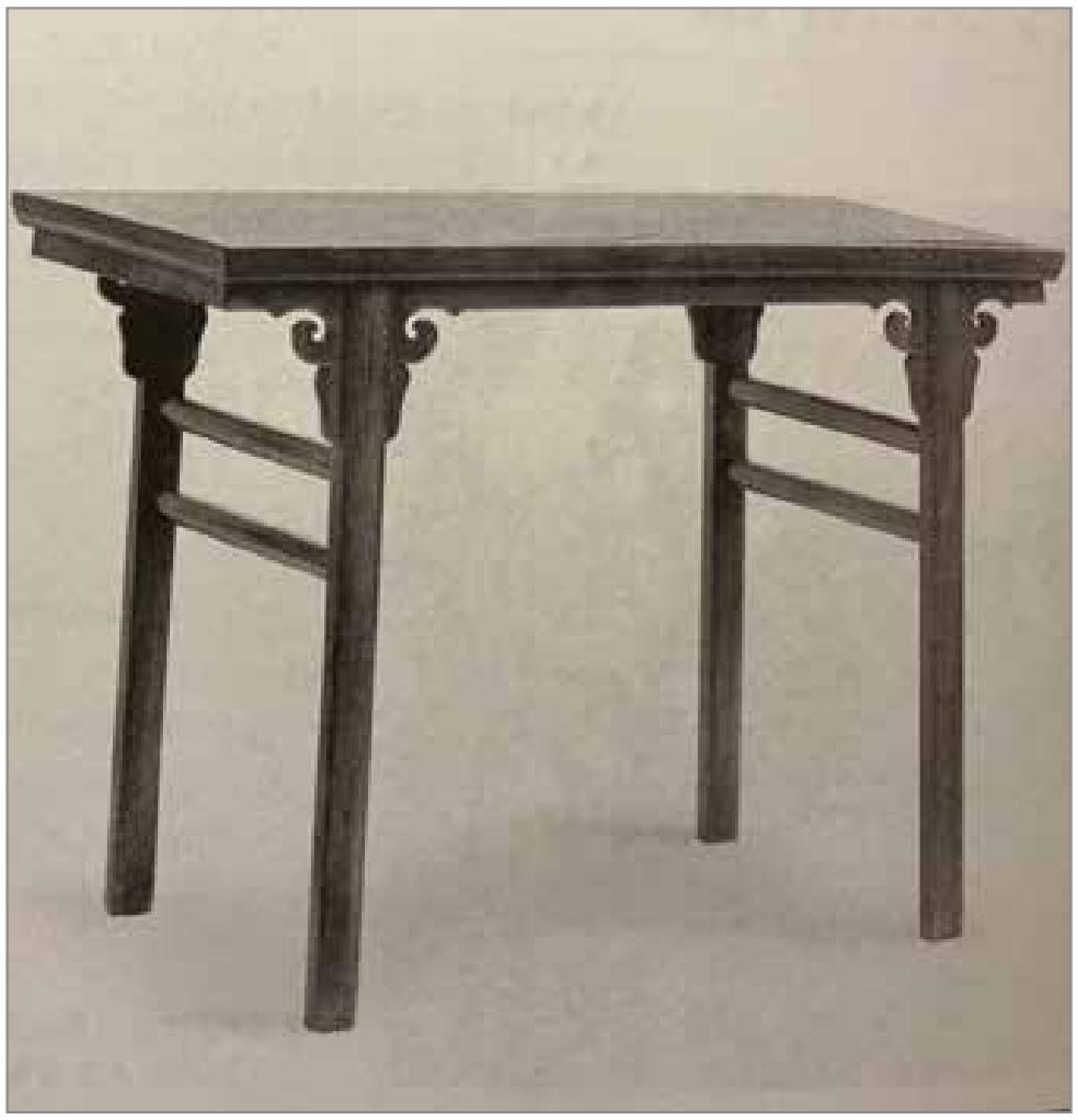
Fig 2.
Detail of the illustration of Ye Jiefu 葉節婦 (Mr. Ye's faithful wife) in *Lie Nü Zhuan* 列女傳 (Biographies of Exemplary Women), compiled by 汪道昆 (1525-1593) during the Wanli period (1573-1620), reprinted in 1779 by Bao Tingbo 鮑廷博 (1728-1814).

The inclusion of an inlaid top panel, along with the form of cloud-shaped spandrels and straight aprons, can be found in early Ming lacquered examples, for example, a red-lacquered side table with a marble top panel unearthed from the tomb of Zhu Tan 朱檀 (1370-1390), currently in the Shandong Provincial Museum. As depicted in Qiu Ying (1494-1552)'s handscroll *Spring Dawn in the Han Palace* (Fig.1) and the woodblock illustration of Ye Jiefu 葉節婦 (Mr. Ye's faithful wife) in *Lie Nü Zhuan* 列女傳 (Biographies of Exemplary Women), completed during the Wanli period (1573-1620) (Fig.2), wine tables were primarily used for serving tableware, and they could be positioned both indoors and outdoors. A discussion of wine tables with recessed legs and unmitered bridle joint construction is included in Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties* (Chicago: Art Media Resources Ltd., 1990), Vol. I, pp. 54- 55.

Compared to the standard form of wine table, the present lot distinguishes itself through subtle variations that infuse it with unique character. The entirely plain spandrels, aprons and stretchers with a gently convex surface that complements the design of the legs, imparting a sense of fullness and simplicity. The extremely narrow apron, reduced-size spandrels and single side stretcher contribute to a balanced, elevated proportion. Moreover, the unusual confronting-scroll design enhances the table's overall aesthetic appeal.

For comparable examples, see a slightly smaller one with very close design, also featuring single side stretchers and reminiscent aprons and spandrels, from the collection of Professor Walter Fuchs, in Gustav Ecke, *Chinese Domestic Furniture in Photographs and Measured Drawings*, New York, Dover Publications, Inc., 1986, no. 37, pp. 48-49. For other related examples, see a wine table with burlwood top panel and similar cloud-shaped spandrels in Wang Shixiang, *Connoisseurship of Chinese Furniture*, Vol. II, p. 77, B35, from the collection of Beijing Hardwood Furniture Factory 北京市硬木傢具廠 (Fig.3), and a longer table with *tielimu* central top and everted flanges, but also featuring plain and convex members and single side stretchers in *ibid.*, Vol. II p. 96, B82, previously in Wang Shixiang's collection (Fig.4). Another table with similar aprons and spandrels is illustrated in Grace Wu Bruce, *Living with Ming--the Lu Ming Shi Collection*, Hong Kong, 2000, pl. 34, pp. 132-133. In addition, a similar *zitan* side table is illustrated in MD Flacks, *Spring exhibition 2008*, Catalogue, March 2008, no.9.

A more archaistic style wine table was sold in these rooms, *The Mary and Cheney Cowles Collection of Classical Chinese Furniture*, 20 March 2023, lot 82.



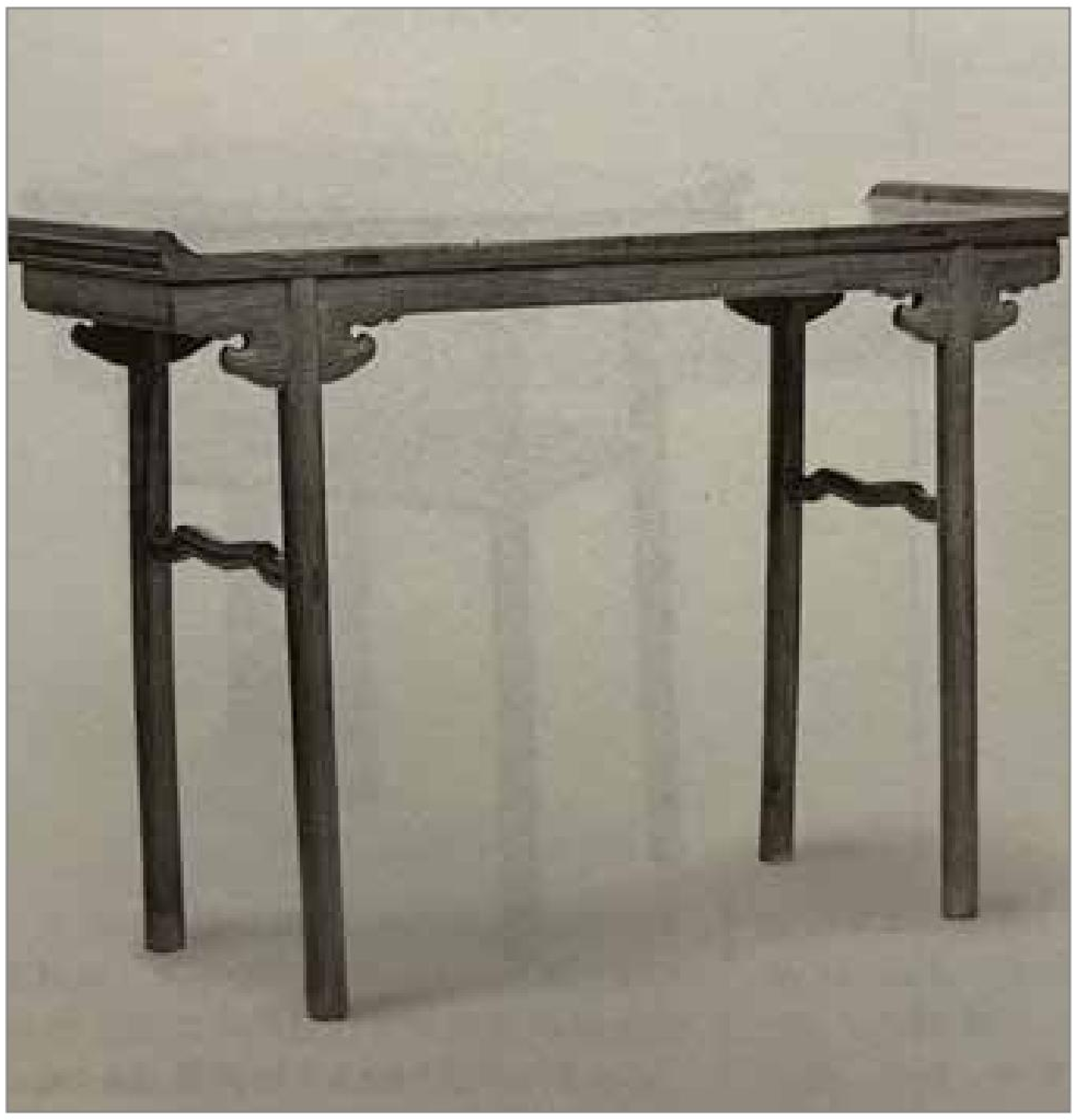
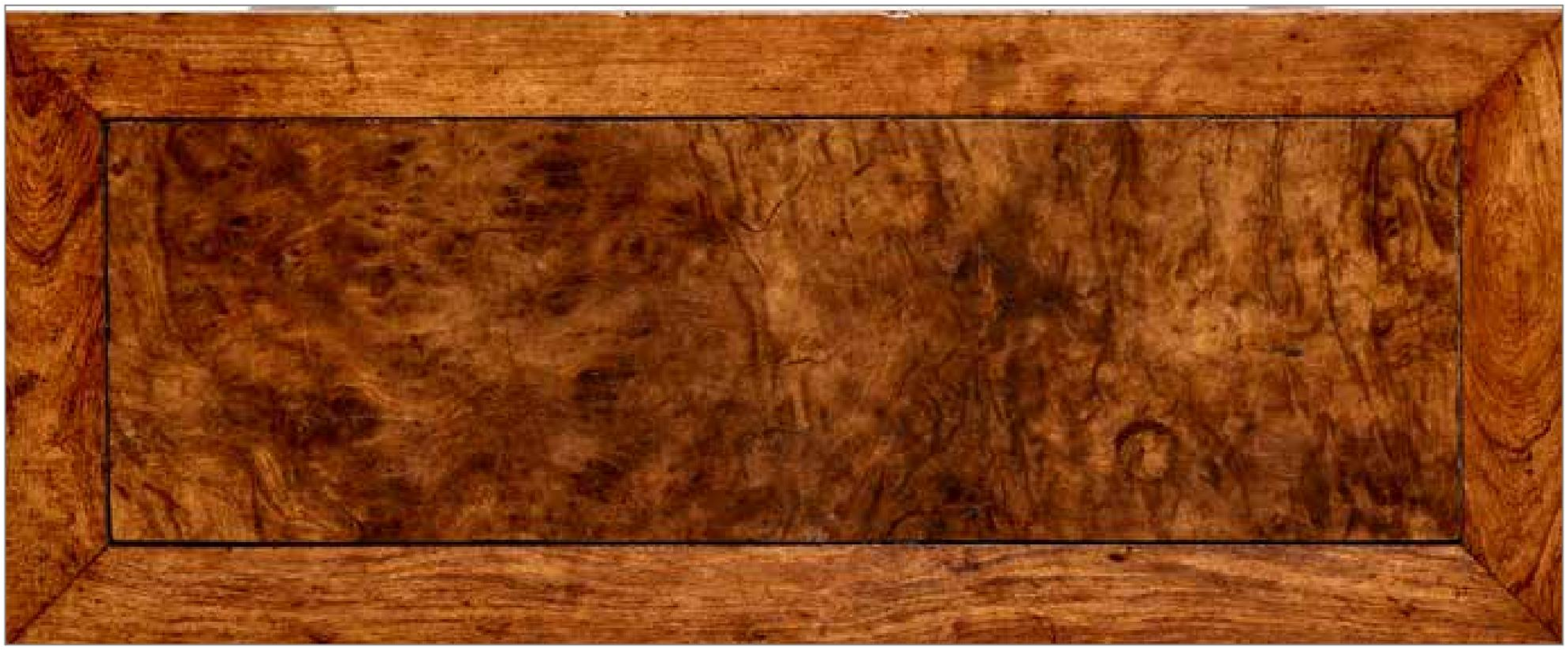


Fig 3.
A wine table with an unmitred bridle joint and cloud-motif spandrels, in Wang Shixiang, *Connoisseurship of Chinese Furniture* Vol. II, p. 77, B35, Collection of Beijing Hardwood Furniture Factory

Fig 4.
A recessed-leg table with an unmitred bridle joint and everted flanges, in Wang Shixiang, *Connoisseurship of Chinese Furniture* Vol. II p. 96, B82, previously in Wang Shixiang's collection



(Detail)

PROPERTY FROM THE DAVID S. AND NAYDA UTTERBERG COLLECTION OF CLASSICAL CHINESE FURNITURE

4 W Y

A FINE AND RARE HUANGHUALI TAPERED LOW CABINET

17th century

The protruding *huanghuali* single-board top with warm grain and 'ice-plate' edge supported on tapered square-section corner stiles, continuing to form gently splayed legs with hoof feet, the flush-floating single-board door panels of typical mitered, mortise-and-tenon frame construction, the circular white brass hinges surface mounted, the inlaid circular white brass face plate with leaf-shaped drop handles, the single-board side panels tongue-and-grooved into the side edges of the stiles, the interior fitted with a removable shelf with two drawers of *huanghuali* lining.

46 x 33 1/4 x 17in (116.8 x 84.5 x 43.2cm)

$200,000 - 300,000

十七世紀 黃花梨馬蹄足小立櫃

Provenance

Grace Wu Bruce Co. Ltd., Hong Kong, 1990

Collection of The Museum of Classical Chinese Furniture, Renaissance, California

Christie's, New York, *Important Chinese Furniture: Formerly The Museum of Classical Chinese Furniture Collection*, 19 September 1996, lot 12.

Published

Handler, Sarah. "Cabinets and Shelves Containing All Things in China," in *Journal of the Classical Chinese Furniture Society*, Winter 1993, fig 21, p. 16. (**Fig.1**)

Wang, Shixiang and Curtis Evarts. *Masterpieces from the Museum of Classical Chinese Furniture*. Chicago and San Francisco: Chinese Art Foundation, 1995, no. 62, pp. 132-133. (**Fig.2**)

Bruce, Grace Wu. "Ming Furniture--1996 and After." In *Chan Chair and Qin Bench: The Dr. S. Y. Yip Collection of Classic Chinese Furniture II*, edited by Shing Yiu Yip et. al., Hong Kong, Art Museum, The Chinese University of Hong Kong, 1998, fig. 9, p. 50. (**Fig.3**)

Handler, Sarah, *Austere Luminosity of Chinese Classical Furniture*, Berkeley and Los Angeles, University of California Press, 2001, fig. 15.17, p. 255. (**Fig.4**)

Bruce, Grace Wu. "The Market Value of the Ming Furniture (明式家具的市場價值)." In *Cultural Relics World*, issue 219, September 2009.

來源：

香港嘉木堂，1990年

中國古典家具博物館舊藏，美國加州文藝復興山莊

紐約佳士得，「重要中國家具：中國古典家具博物館舊藏」，1996年9月19日，拍品編號12

出版：

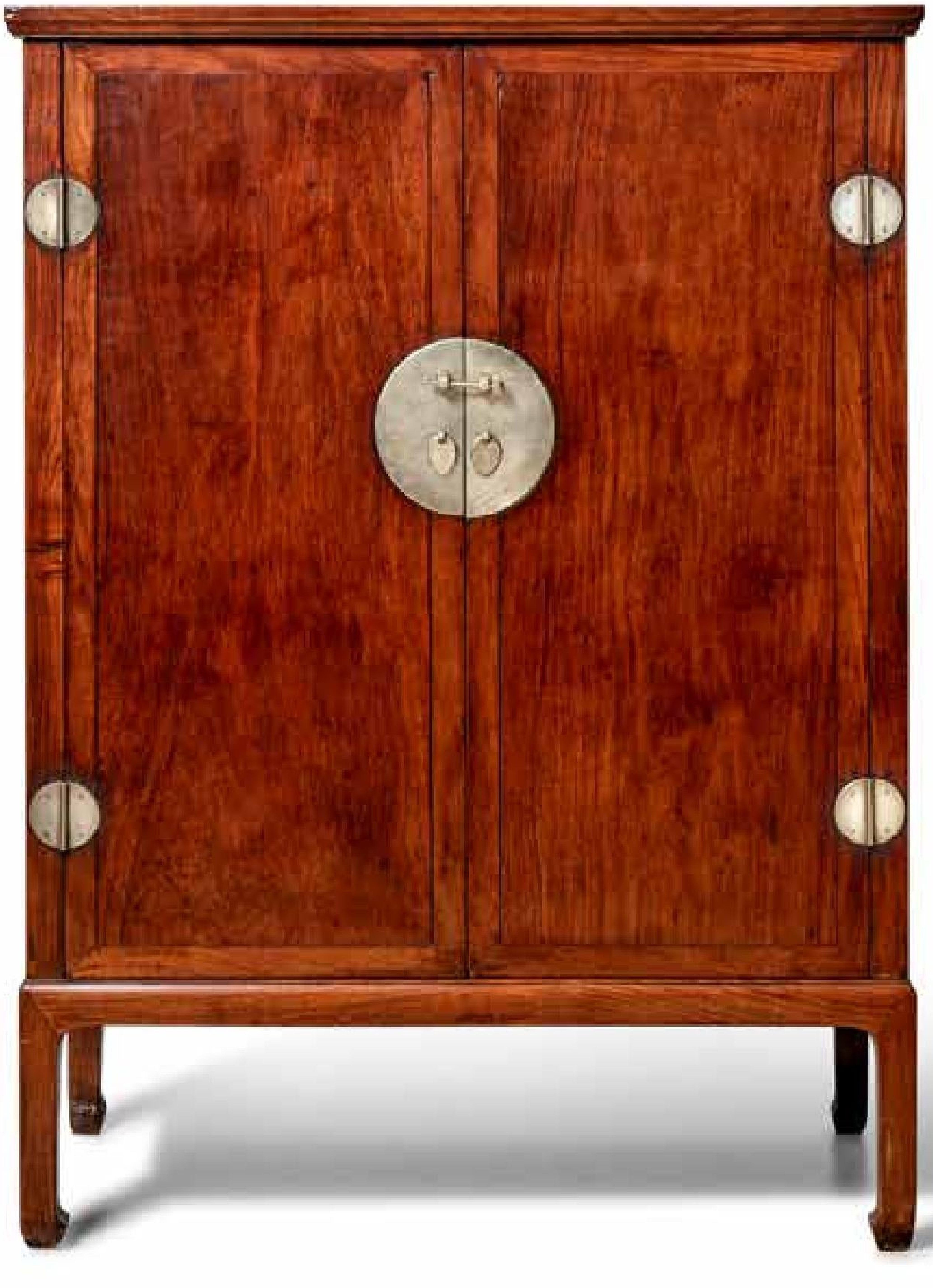
莎拉·韓蕙（Sarah Handler）著，〈中國櫃架等儲物家具〉（Cabinets and Shelves Containing All Things in China），收錄於《中國古典家具學會期刊》1993年冬季刊，插圖21，頁16 (圖**1**)

王世襄及柯惕思（Curtis Evarts）著，《中國古典家具博物館珍品》（Masterpieces from the Museum of Classical Chinese Furniture），芝加哥及舊金山，1995年，圖錄編號62，頁132-133 (圖**2**)

伍嘉恩著，〈明代家具--1996年及以後〉，葉承耀等編著《攻玉山房藏明式黃花梨家具：禪椅琴凳》，香港：香港中文大學文物館，1998年，插圖9，頁50 (圖**3**)

莎拉·韓蕙（Sarah Handler）著，《中國古典家具的簡素之輝》（Austere Luminosity of Chinese Classical Furniture），伯克利及洛杉磯：加州大學出版社，2001年，插圖15.17，頁255 (圖**4**)

伍嘉恩著，〈明式家具的市場價值〉，《文物天地》第219期，2009年9月刊



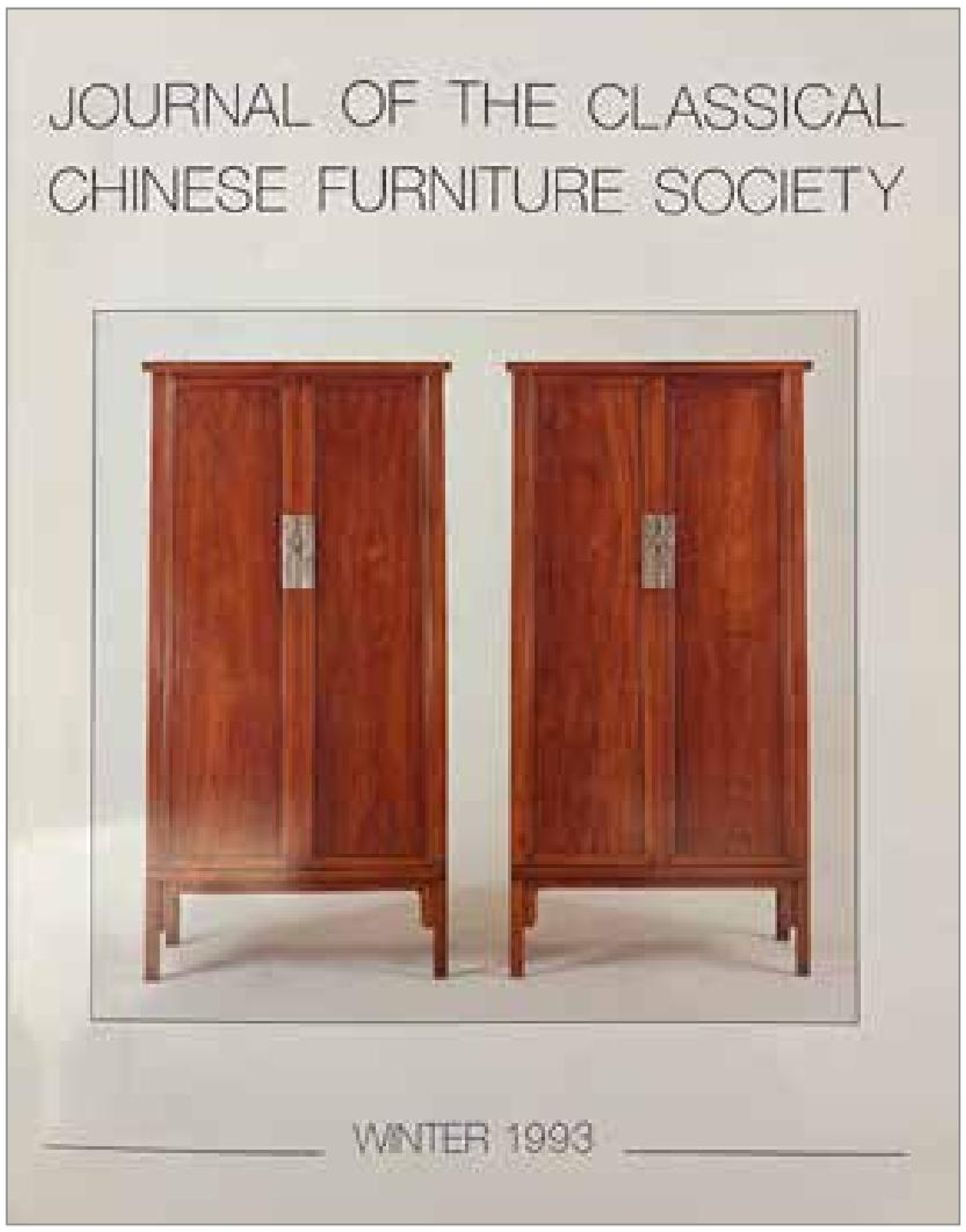

JOURNAL OF THE CLASSICAL
CHINESE FURNITURE SOCIETY
WINTER 1993

Fig 1.
Cover of *Journal of the Classical Chinese Furniture Society*, Winter 1993.
出版物封面：《中國古典家具學會期刊》1993年冬季刊

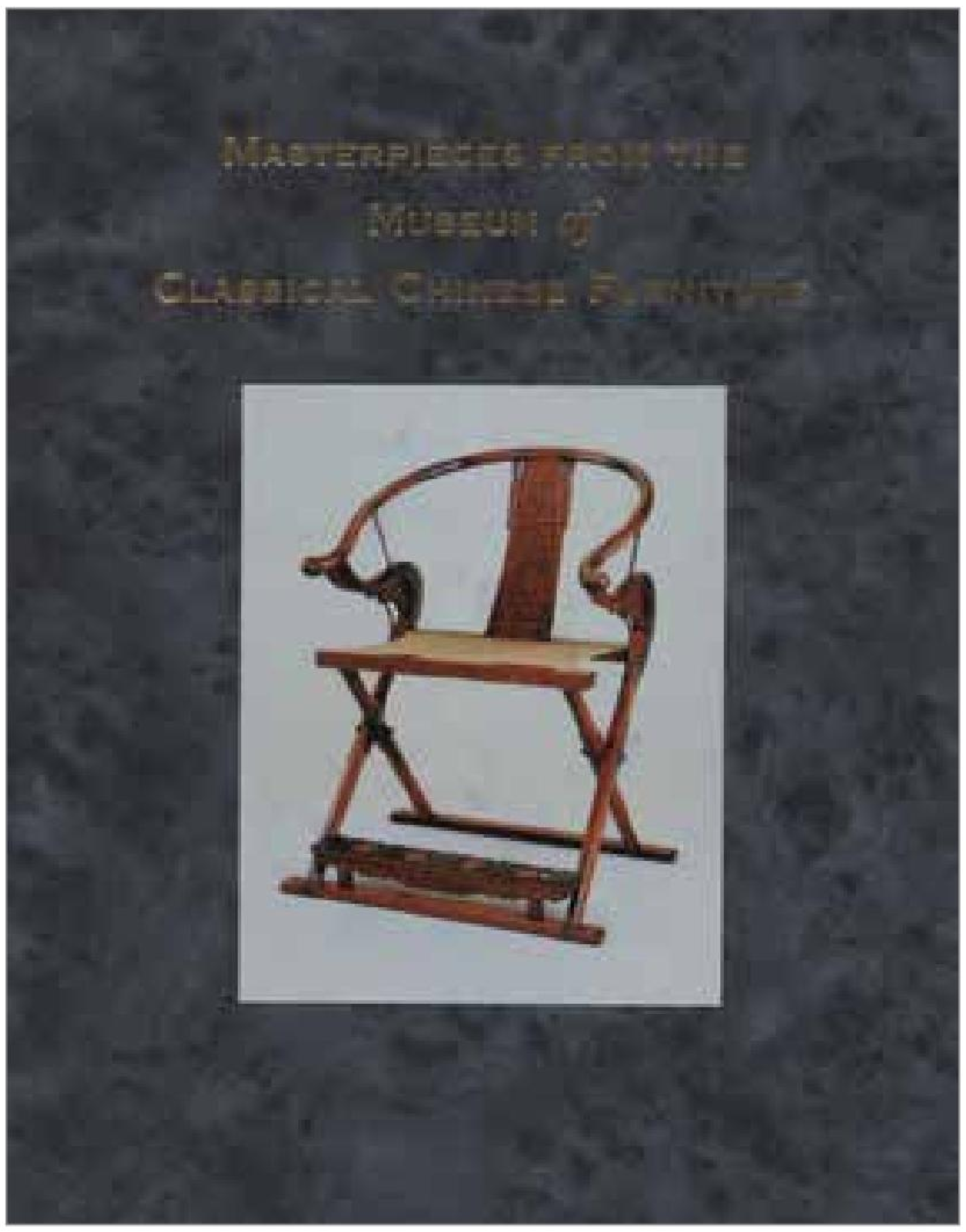

MASTERPIECES FROM THE
MUSEUM OF
CLASSICAL CHINESE FURNITURE

Fig 2.
Cover of Wang, Shixiang and Curtis Evarts. *Masterpieces from the Museum of Classical Chinese Furniture*. Chicago and San Francisco: Chinese Art Foundation, 1995.
出版物封面：王世襄及柯惕思（Curtis Evarts）著，《中國古典家具博物館珍品》，芝加哥及舊金山：中國藝術基金會，1995年

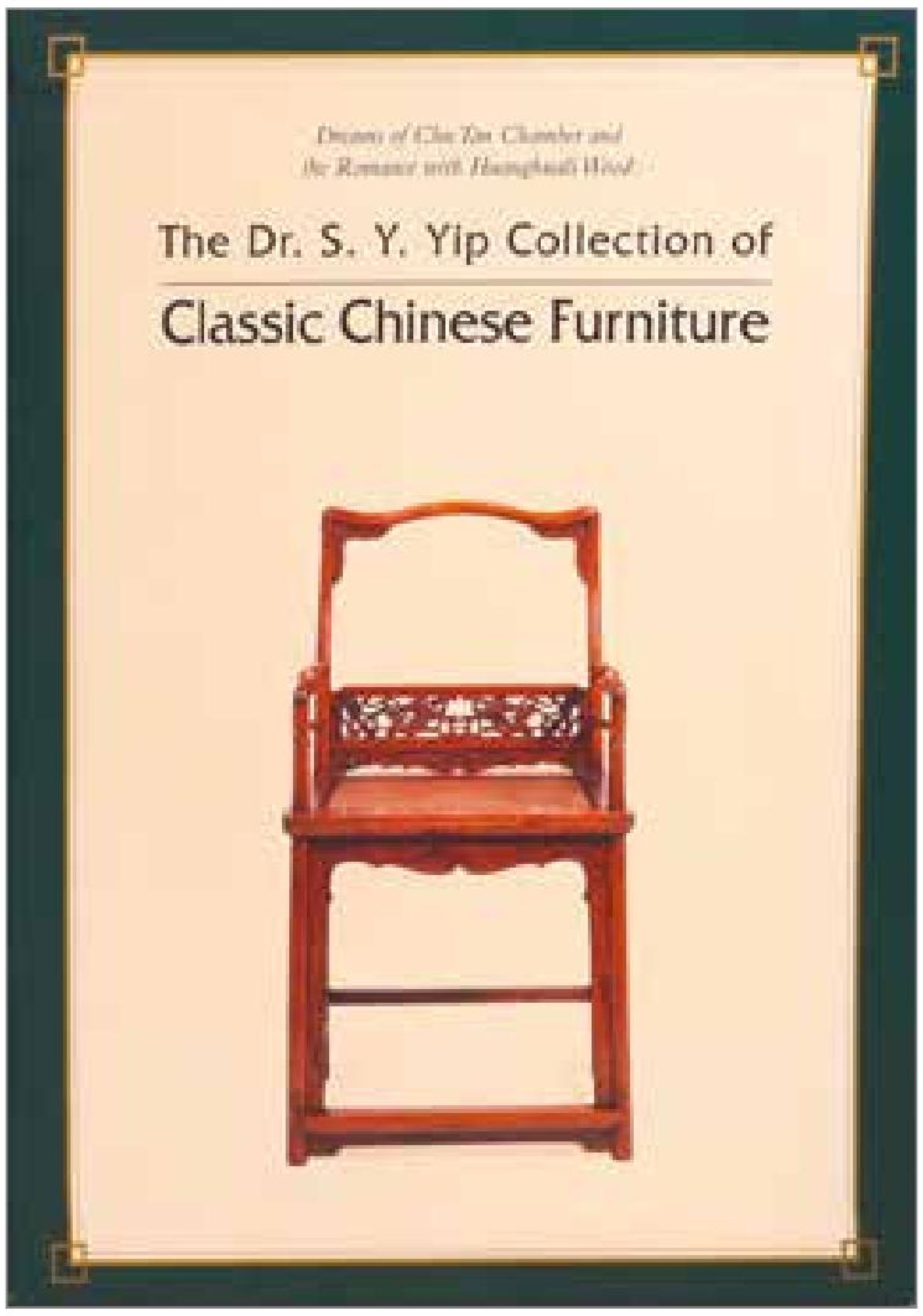

The Dr. S. Y. Yip Collection of
Classic Chinese Furniture

Fig 3.
Cover of Yip, Shing Yiu and Grace Wu Bruce et. al. *Chan Chair and Qin Bench: The Dr. S. Y. Yip Collection of Classic Chinese Furniture II*. Hong Kong, Art Museum, The Chinese University of Hong Kong, 1998.
出版物封面：葉承耀及伍嘉恩等編著，《攻玉山房藏明式▪花梨家具：禪椅琴凳》，香港：香港中文大學文物館，1998年

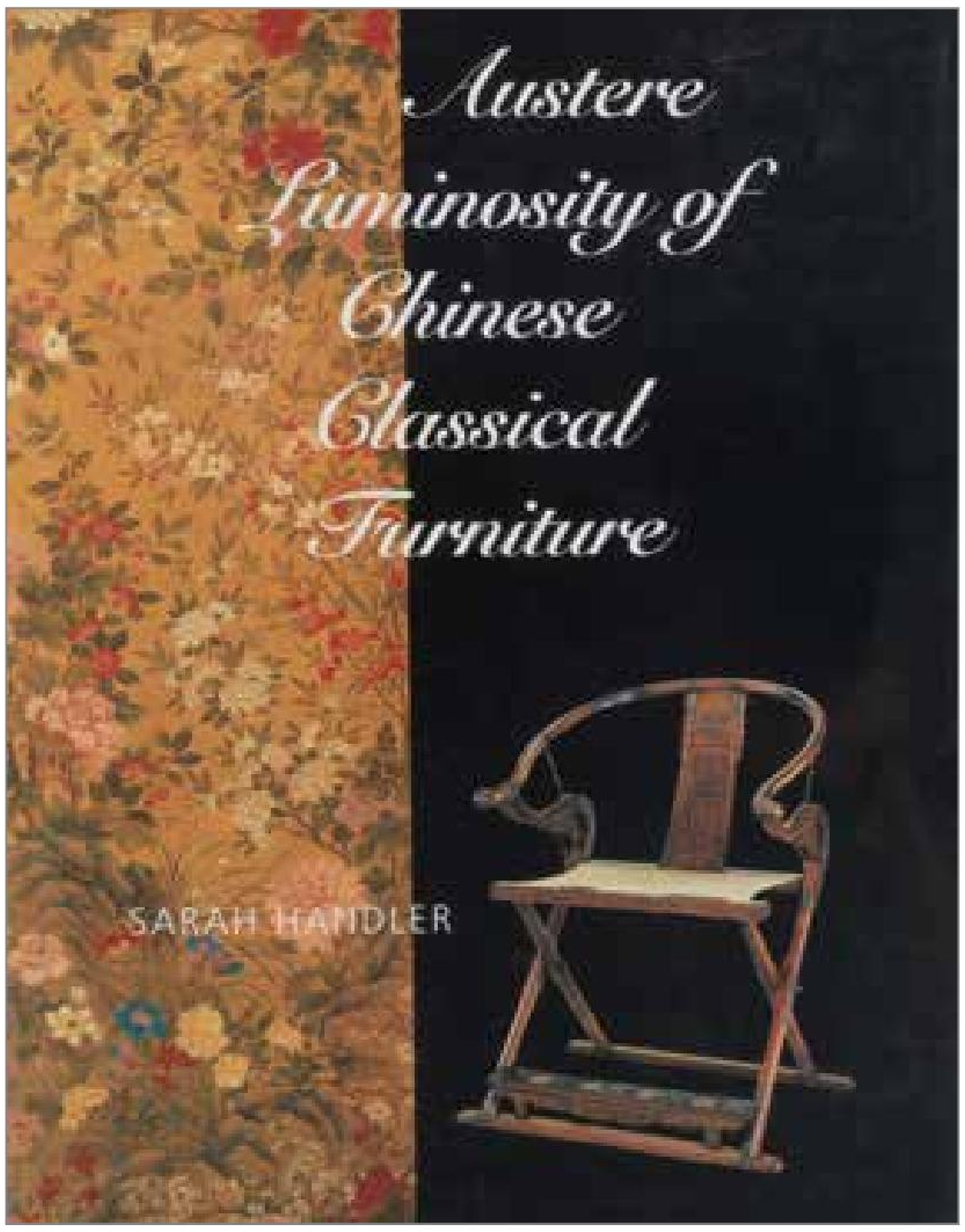
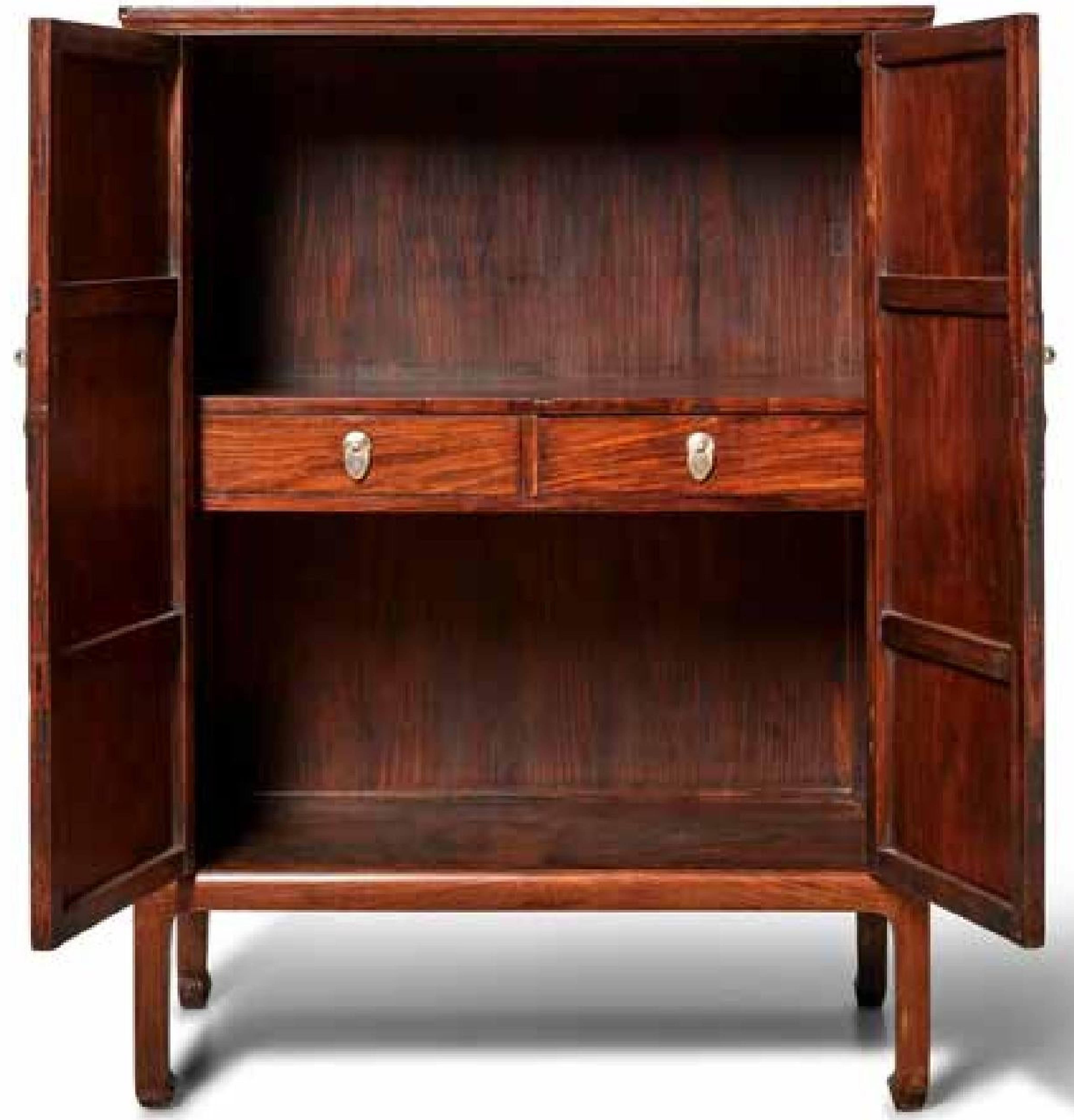

Austere
Luminosity of
Chinese
Classical
Furniture
SARAH HANDLER

Fig 4.
Cover of Handler, Sarah, *Austere Luminosity of Chinese Classical Furniture*, Berkeley and Los Angeles, University of California Press, 2001.
出版物封面：莎拉·韓蕙著，《中國古典家具的簡素之輝》，伯克利及洛杉磯：加州大學出版社，2001年



(interior)

This cabinet uniquely blends structural elements of two traditional Chinese cabinet styles: *yuanjiaogui* (round-corner cabinet) and *fangjiaogui* (square-corner cabinet). The main body of this cabinet adopts the structure of a square-corner cabinet, eschewing the central stile and utilizing hinges instead of pivots for door installation. Its projecting top (*guimao* 櫃帽) draws from the round-corner cabinet design, featuring an 'ice-plate' edge and a flush-floating top panel, rather than the traditional round edge and recessed top panel. According to Wang Shixiang in *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties* Vol. I, 1990, p. 86, this design modification accommodates the practical need to hold objects on top. In her 1993 article, Sarah Handler remarked similarly on the present lot, which has a beautifully polished single board of *huanghuali* for the top panel. A similar design can be seen in a smaller *kang* cabinet illustrated in *ibid.* Vol. II, plate D21, p. 150.

In addition, the cabinet's legs innovatively terminate in horse hoof feet, a design element not typically found in neither of the round or square-corner cabinets, with very few similar examples known. Another instance found is a small tabletop square-corner cabinet with short hoof feet, included in Grace Wu Bruce, *Living with Ming--the Lu Ming Shi Collection*, Hong Kong, 2000, pl. 44, pp. 159-161. Another related piece is a large square-corner cabinet with cabriole legs exhibited at the National Museum of History during June 26 - September 5, 1999, and published in the exhibition catalog *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, Taipei, 1999, p. 169, later sold at Christie's, Hong Kong, *The Feng Wen Tang Collection of Bamboo Carvings and Furniture*, 3 June 2015, lot 2833, and is currently in the collection of the Liang Yi Museum.

In his commentary in *Masterpieces from the Museum of Classical Chinese Furniture*, Curtis Evarts projects the theory that this cabinet may have been influence by Manchurian design but carries the construction and form found in the repertory of Ming furniture. Wang Shixiang notes that the unusual combination of the splayed stiles and horsehoof feet "harmonize with the whole piece." Grace Wu includes the unusual cabinet in her discussion of a selection of rare Ming dynasty folding, portable furniture pieces in "Ming Furniture--1996 and After" (1998). The cabinet's unique design and compact size likely contribute to its portability.

兩依藏
Chinese Furniture
CHINESE FURNITURE

A Rare and Magnificent Huanghuali Waisted Corner-Leg Table With Giant's Arm Braces And Drawers, Tiaozhuo

PROPERTY FROM THE DAVID S. AND NAYDA UTTERBERG COLLECTION OF CLASSICAL CHINESE FURNITURE

5 W Y

A RARE AND MAGNIFICENT HUANGHUALI WAISTED CORNER-LEG TABLE WITH GIANT'S ARM BRACES AND DRAWERS, TIAOZHUO
17th century
The finely figured single-board floating panel top set into a mitered, mortise and tenon frame with ice-plate edge, supported on the underside by six transverse stretchers hidden tenoned into the frame, the high recessed waist tongue-and-grooved to the underside of the top, the exposed upper portion of the legs and the apron half-lapped and tenoned into the legs, two wedge-shaped pegs on each of the long sides securing the apron and the waist, four giant arm braces mortised and tenoned into the legs and the transverse stretchers on the far ends for further support, the top fitted with a row of four horizontal drawers with double white brass circular pulls and quatrefoil escutcheons, the apron with a beaded edge continuing down the legs to form hoof feet.
32 1/4 x 77 1/4 x 23 1/4in (82 x 196.2 x 59.1cm)

$300,000 - 500,000

十七世紀 黃花梨高束腰霸王棖帶屜條桌

Provenance
Grace Wu Bruce Co. Ltd., Hong Kong, 26 March 1997.

Published
Bruce, Grace Wu, *Ming Furniture: Rare Examples from the 16th and 17th Centuries,* Hong Kong: 1995, pp. 16-17.

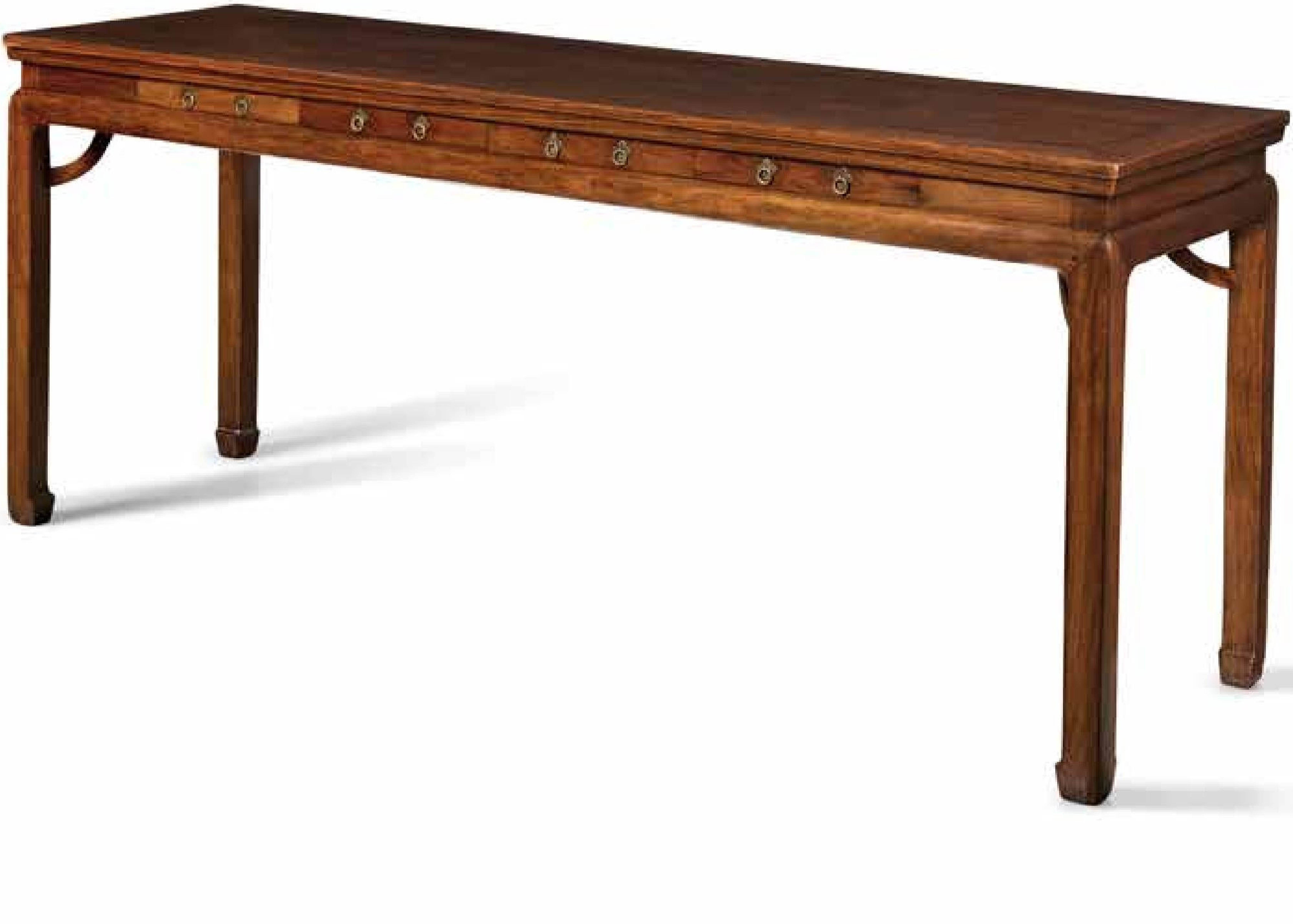
Bruce, Grace Wu, *Two Decades of Ming Furniture*. Beijing: The Forbidden City Publishing House, 2010, p. 48 (**Fig.1**)

Exhibited
"Ming Furniture: Rare Examples from the 16th and 17th Centuries," Grace Wu Bruce Gallery, Hong Kong, 1995

來源：
香港嘉木堂，1997年3月26日

出版：
伍嘉恩著，《嘉木堂中國家具精萃展》，香港：嘉木堂，1995年，頁16-17
伍嘉恩著，《明式家具二十年經眼錄》，北京：紫禁城出版社，2010年，頁48 (圖**1**)

展覽：
《嘉木堂中國家具精萃展》，香港嘉木堂，1995年



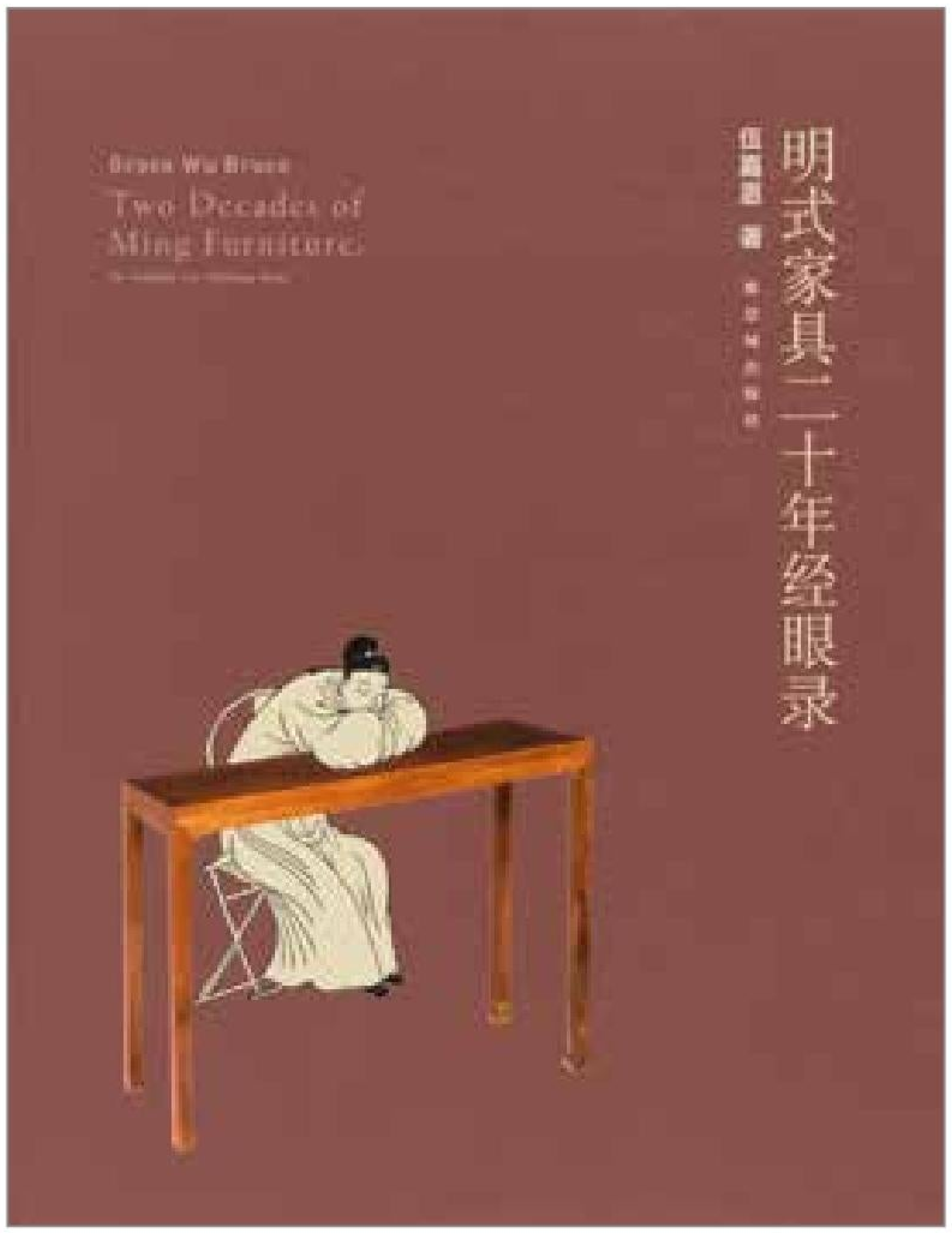


Fig 1.
Cover of Bruce, Grace Wu. *Two Decades of Ming Furniture*. Beijing: The Forbidden City Publishing House, 2010.
出版物封面：伍嘉恩著，《明式家具二十年經眼▪》，
北京：紫禁城出版社，2010年

With its elegant silhouette, the present lot is of an impressive size rarely crafted. Unlike tables with recessed legs that shorten the span and distribute the weight of the top, or *jiaji'an* 架几案 with sturdy pedestals as feet, *tiaozhuo* tables are seldom made excessively long as the legs are positioned at the corners. When extended to the lengths of 213cm or 244cm (seven or eight feet), such tables are prone to warping (*tayao* 塌腰). (Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, Chicago: Art Media Resources Ltd., 1990, Vol. I, p. 59) Highlighted by the generous use of the luxurious imported *huanghuali* for the single-board top panel, the present lot exemplifies the maker's exceptional craftsmanship, striking a perfect balance between functionality and aesthetical impressiveness.

Large waisted corner-leg tables are often seen in studio and garden settings in Ming dynasty paintings and woodblock illustrations. See an example of a red-lacquered waisted table with giant's arm braces and horse hoof feet in Qiu Ying 仇英 (1494-1552)'s painting *Tong Yin Zhou Jing* 桐蔭晝靜 (**Fig.2**); another table, with an openwork-high waist and beaded legs is shown at the opening of the handscroll *Lanting Xiuqi Tu* 蘭亭修禊圖 (Gathering at the Lanting Pavilion) by the late Ming painter Li Zongmo 李宗謨 (a. 16th-17th century) (**Fig.3**), and a high-waisted long table with spandrels in an illustration in *Erke Pai'an Jingqi* 二刻拍案驚奇 (Slapping the Table in Amazement II), edited by Ling Mengchu 凌濛初 (1580-1644) and published in 1632 by Shangyou Tang 尚友堂 (**Fig.4**)

In addition to its rare size, this table is so far the only known example of its kind with drawers. For comparable pieces without drawers, see a slightly longer table of the same height illustrated in Gustav Ecke, *Chinese Domestic Furniture*, New York, Dover Publications, Inc., 1986, reprint; first edition 1944), no. 9, p. 10, then from the collection of Prof. and Mrs. H.F. MacNair (1891-1947). Further comparisons can be made with a deeper painting table in Robert Hatfield Ellsworth, Nicholas Grindley and Anita Christy, *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, Privately Published, 1996, Vol. I, no. 59, pp. 160-61. For a smaller square table of a similar type with curved braces, see Sarah Handler, *Austere Luminosity of Chinese Classical Furniture*, Berkeley and Los Angeles, University of California Press, 2001, p. 190, fig. 12.10

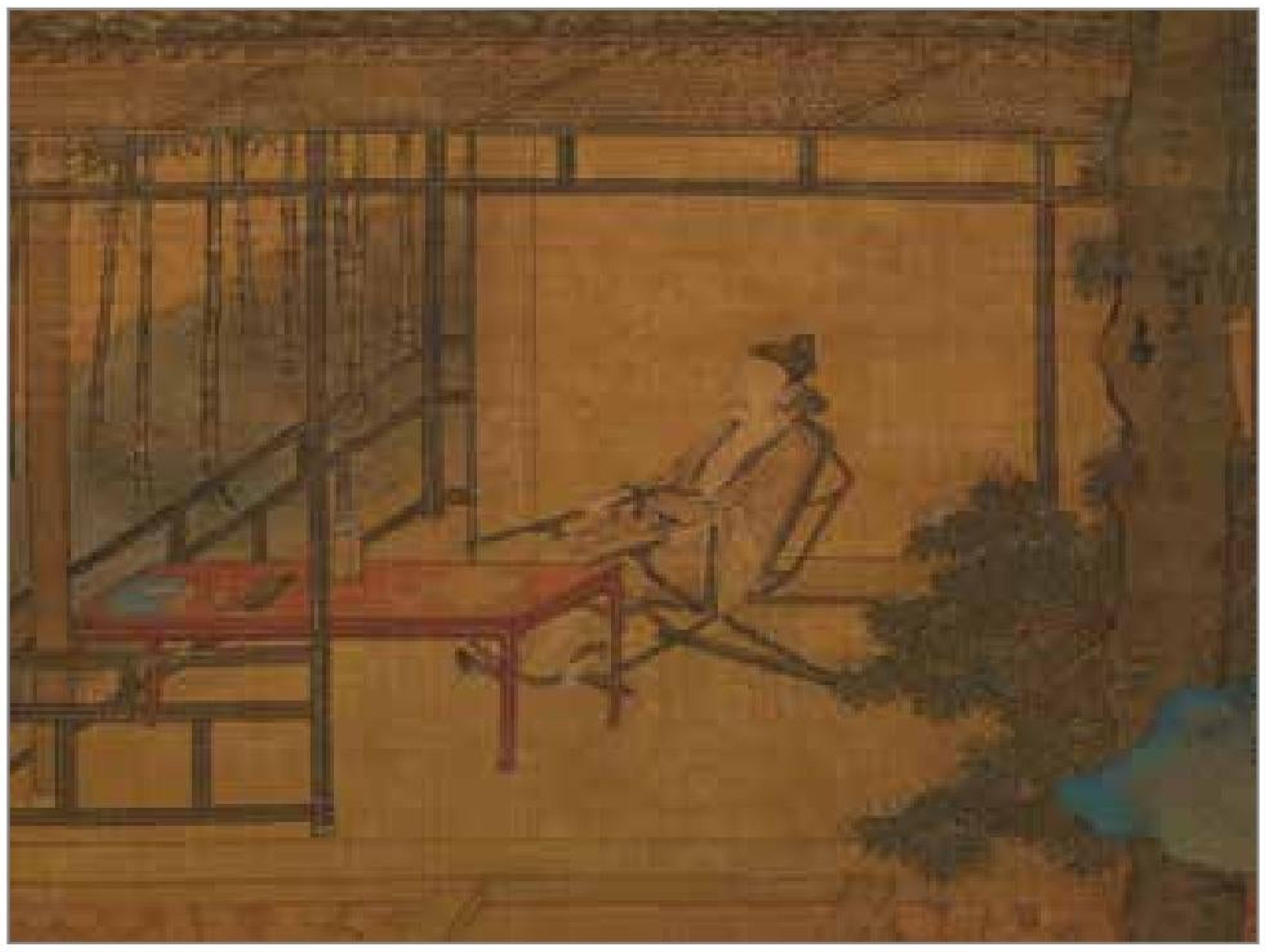


Fig 1.
Detail of 仇英 (1494-1552), *Tong Yin Zhou Jing* 桐蔭晝靜 (Resting at Day in the Shade of Paulownia). Hanging scroll, ink and color on silk, 147 x 64.3cm. National Palace Museum, Taipei.

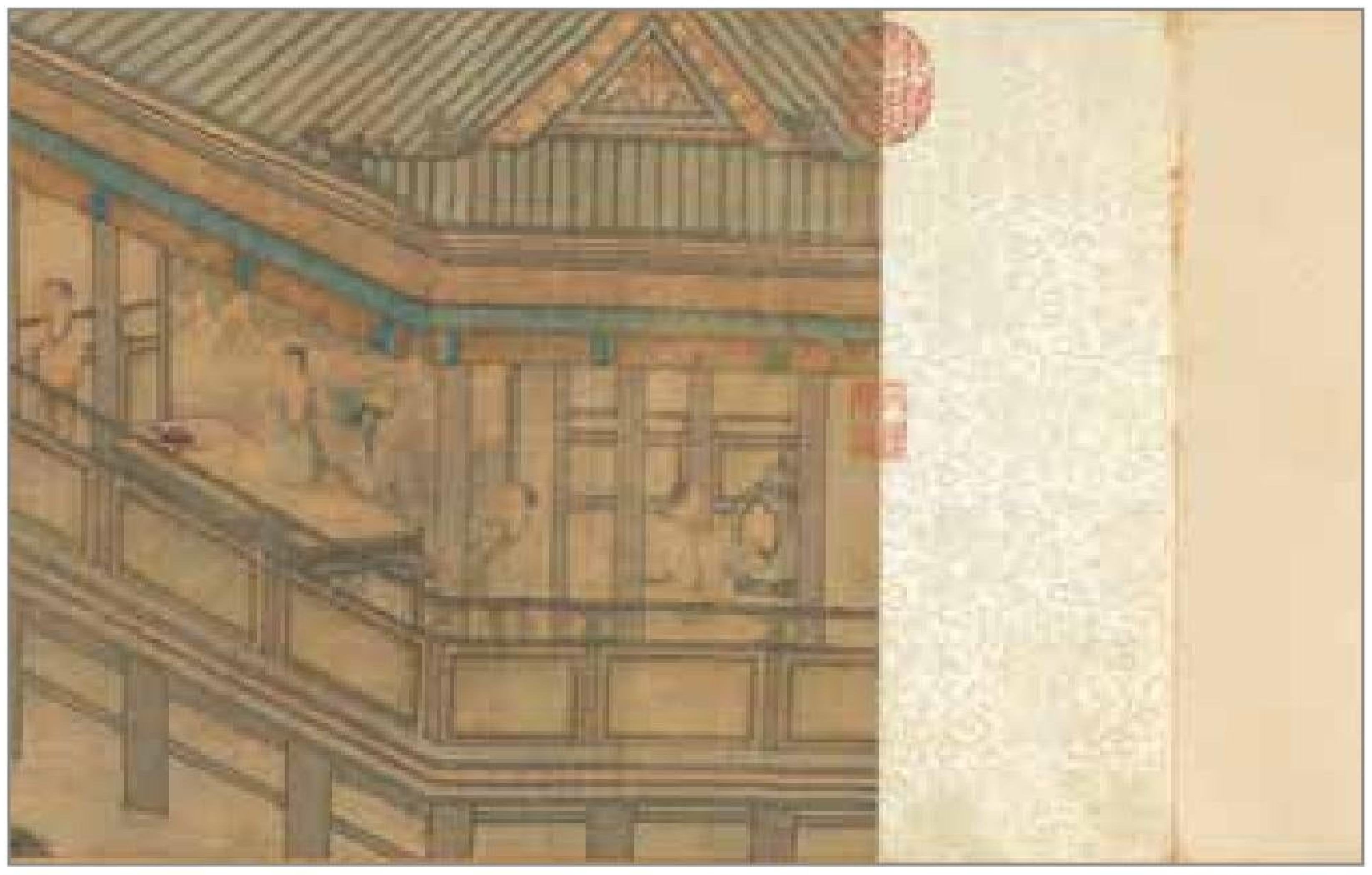


Fig 2.
Detail of Li Zongmo 李宗謨 (a. 16th-17th century), *Lanting Xiuqi Tu* 蘭亭修禊圖 (Gathering at the Lanting Pavilion). Handscroll, ink and color on silk, 30.3 x 507.5cm. National Palace Museum, Taipei.

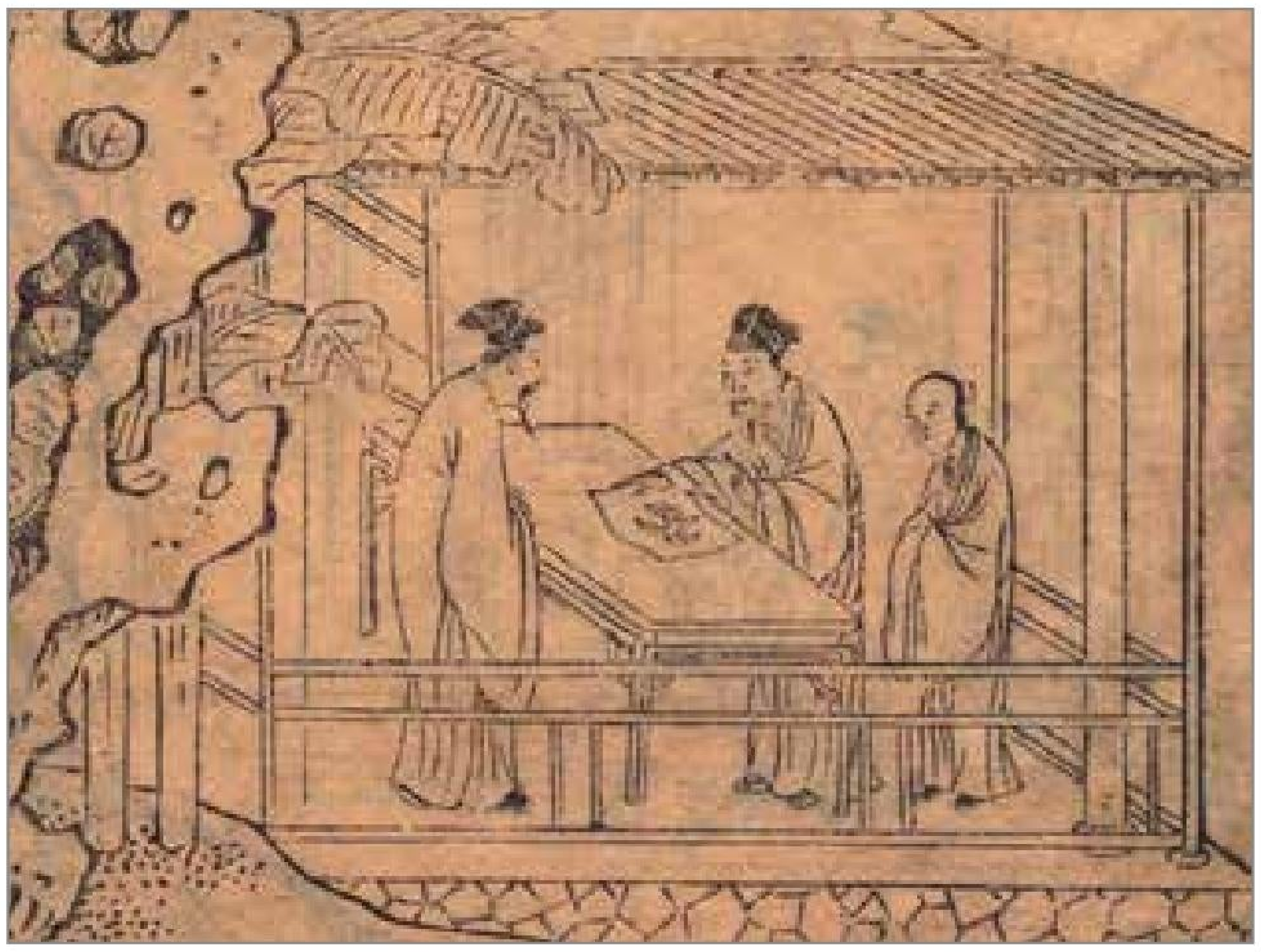
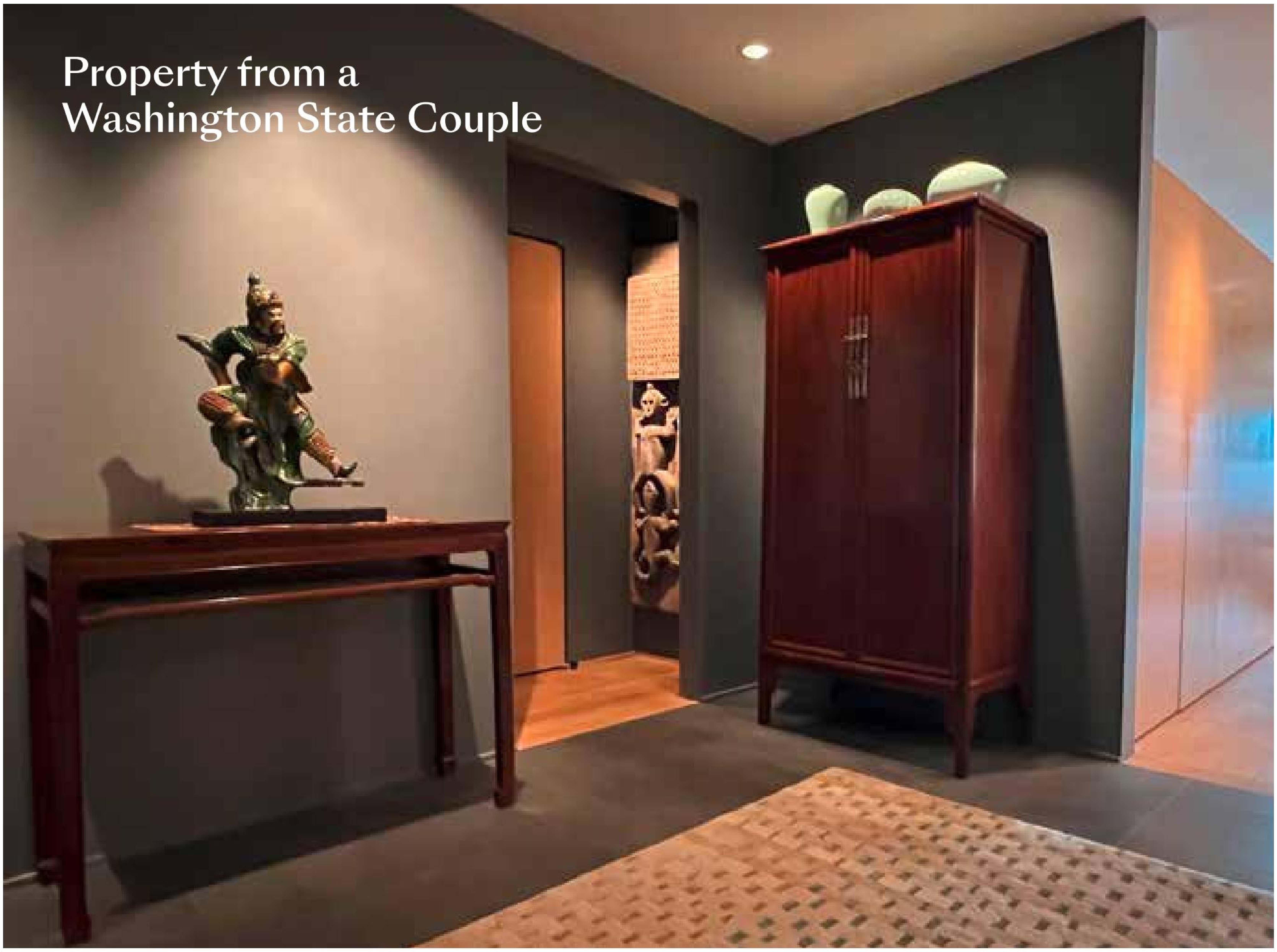


Fig 3.
Detail of the illustration *Chang Pinjin Han Xiuzi Shu Zi* 償聘金韓秀才贖子 in *Erke Pai'an Jingqi* 二刻拍案驚奇 (Slapping the Table in Amazement II), edited by Ling Mengchu 凌濛初 (1580-1644) and published in 1632 by Shangyou Tang 尚友堂

Property from a Washington State Couple



In the late 1980s and early 1990s I lived in Tokyo with my wife and two sons, working in the financial services industry. Having lived in Paris and London during the 1970s, my wife and I had developed an interest in antique furniture, with a particular appreciation for the elegance of the Art Deco style. From Tokyo, I made frequent business trips to Hong Kong, and of course in those days it was a thrilling place to visit — once you recovered from the final approach of landing at the old Kai Tak airport, with the huge 747s winding their way through Kowloon apartment buildings to land on the short runway, that sometimes seemed to bob and weave in a storm. For an American, you really felt like you were in Asia, with the smells of incense and Chinese food, the clacking of mah jong tiles, and the tailors hawking their custom suits and shirts. And of course back then, everything was a bargain.

The antique shops were fascinating but chaotic, with all manner of furniture, scrolls, ceramics, snuff bottles — you name it it was there. Of course I soon realized that a lot of this material was new or faked or repaired, but I also discovered the elegant style of antique Chinese rosewood (huanghuali) furniture. The simplicity and classic lines of the best pieces reminded me in a way of the most elegant elements of the Art Deco style. I read several books and articles on classic huanghuali furniture, some authored by the local dealer Grace Wu Bruce.

Her shop was unlike any other antique store I had visited in Hong Kong. It was in a residential apartment building, with quiet rooms displaying one gorgeous piece after another, and no clutter. And so far as I could tell, there was no bargaining either — or perhaps I was just too intimidated by her encyclopedic knowledge and taste? Over the years, I bought several pieces from her and I have never stopped admiring them.

1980年代末至1990年代初，我和妻子及兩個兒子居住於東京，從事金融行業。早在1970年代，我與妻子曾分別居於巴黎和倫敦，於此間，我們對古董家具漸生興趣，尤對裝飾藝術風格之優雅甚感欣賞。我常因公從東京赴香港出差。彼時，香港實為一個令人振奮之地，尤待從舊啟德機場驚險著陸復神定氣後，此感尤甚。當時，巨大的波音747飛機穿梭於九龍的林立樓宇之間，降落在那條於暴風雨中時有顛簸搖擺的短跑道上，令人心悸。對於一個美國人而言，周邊一切令人真切感受到置身亞洲的氛圍：焚香之氣、粵食之香、麻將之聲、及裁縫招徠定製之衣裝，人間烟火之氣撲面而來。當然，那個時代之物價皆格外低廉。

古董店内物件常常是琳琅滿目，景象既迷人又混亂：各類家具、書畫卷軸、陶瓷、鼻煙壺等，應有盡有。然不久之後，我便意識到，許多物件皆為新製仿品或不乏修補。但同時，我亦發現了中國古董黃花梨家具之雅韻。那些最精美的家具，其簡潔且古典之線條在某種程度上令我聯想到裝飾藝術風格中之優雅元素。我閱讀了數本關於黃花梨家具的書籍與文章，其中一些為本地古董商伍嘉恩 (Grace Wu Bruce) 所撰寫。

她的店鋪與我在香港參觀過的其它古董店大相徑庭。其店位於一棟住宅樓內，靜謐的房間裡展示著一件件美輪美奐的家具，毫無雜亂之象。於我所知，店內無討價還價可言 – 或許是因為她淵博的知識和卓越的品味令我不敢輕易議價？多年來，我於其処購買了數件家具，至今猶愛之不釋。

PROPERTY FROM A WASHINGTON STATE COUPLE

6 W Y

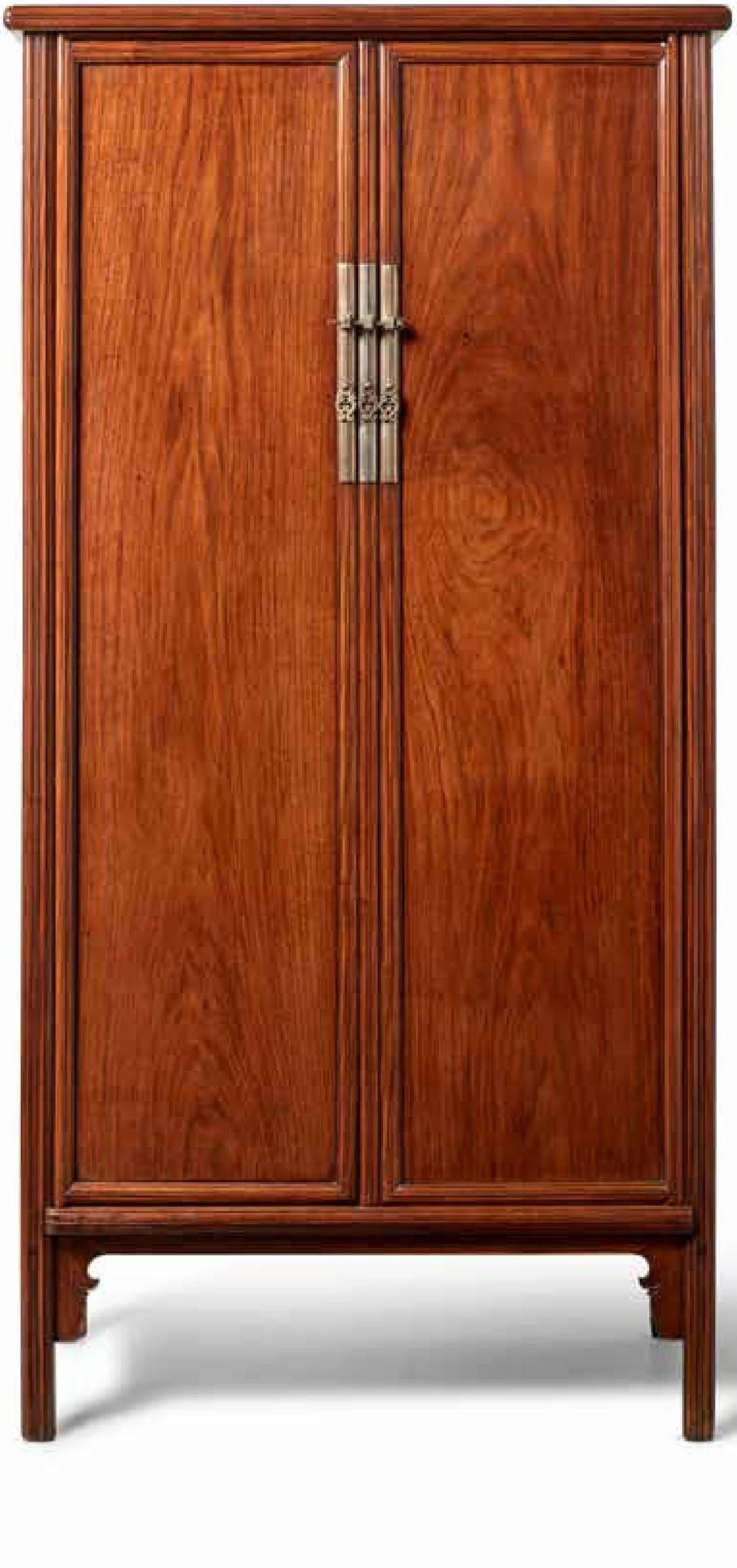
A FINE AND RARE HUANGHUALI ROUND-CORNER CABINET, YUANJIAOGUI
17th century
The sloping style cabinet of standard mitred, mortise-and-tenon construction with superbly carved double cushion molding housing paired incense sticks on the front of the stiles, and mitred, single incense stick double cushion molding on the top and bottom frames, side and back stile faces, central removable stile and the frames which house the finely figured doors, the central stile with surface mounted *baitong* plates and fish-form pulls, the lower beaded rail set over carved beaded aprons with elegant leaf-form spandrels, the interior doors mounted with a horizontal shelf housing two drawers.
73 3/4 x 36 3/4 x 20 1/2in (187.3 X 93.3 X 52.2cm)

$120,000 - 200,000

十七世紀 黃花梨圓角櫃

Provenance
Grace Wu Bruce Co. Ltd., Hong Kong, 1993

來源：
香港嘉木堂，1993年



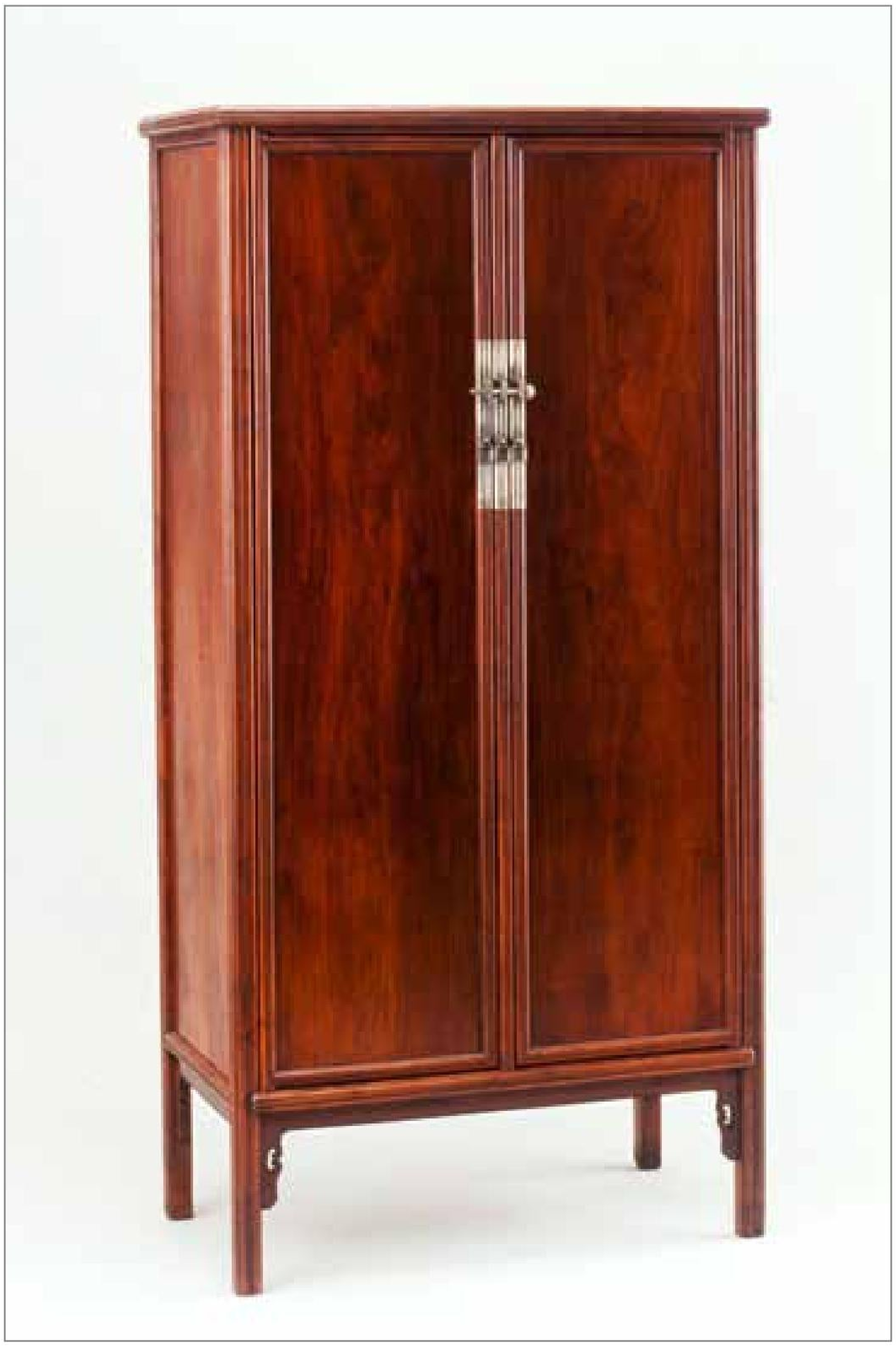


Fig 1.
Huanghuali Large Tapered Cabinet, early 17th century. 73 7/8 x 36 1/8 x 19 3/4 in. (187.64 x 91.76 x 50.17 cm). Gift of Ruth and Bruce Dayton 97.25.2a-g. Minneapolis Institute of Art.

Tall, round corner cabinets with elaborate cushion and incense molding on the stiles and frames are highly prized and few are available in private hands. See a nearly identical cabinet in the Minneapolis Institute of Art, with the front apron replaced, gift of Ruth and Bruce Dayton (97.25.2a-g), published Jacobsen, Robert D. with Nicholas Grindley, *op. cit.* no. 50, pp. 144-145. (**Fig.1**) See also a closely related pair in the Nelson Atkins Museum, Kansas City, 82.32/1, (**Fig.2**) exhibited in "A Bountiful Decade: Selected Acquisitions, 1977-1987," Nelson-Atkins Museum of Art, Kansas City, Missouri, October 14 - December 6, 1987, and published in Sarah Handler, "Cabinets and Shelves Containing All Things in China", in *Journal of the Classical Chinese Furniture Society*, Winter, 1993, p. 11, and Roger Ward and Patricia J. Fidler, eds., *The Nelson-Atkins Museum of Art: A Handbook of the Collection*,New York, Hudson Hills Press, in Association with Nelson-Atkins Museum of Art, 1993, p. 343 (repro.), and in Wang Shixiang, *Connoisseurship of Chinese Furniture. Ming and Early Qing Dynasties*, Hong Kong, Co-publication of Art Media Resources and Joint Publishing [H.K.] Co., Ltd, 1990, Vol 2, D23, p. 151 and p. 14.

For similar examples in private collections, see a slightly smaller pair formerly in the Hung collection published in Ellsworth, Robert Hatfield, Nicholas Grindley and Anita Christy, *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, Privately Published, 1996, pp. 190-191, and a single cabinet from a Hong Kong private collection published in Grace Wu, *The Best of the Best: The MQJ Collection of Ming Furniture*, Beijing, Xinhua Shudian, 1997, vol. 2, pp. 354-355, and in Grace Wu Bruce, *Two Decades of Ming Furniture*, Beijing, The Forbidden City Publishing House, 2010, p. 220.

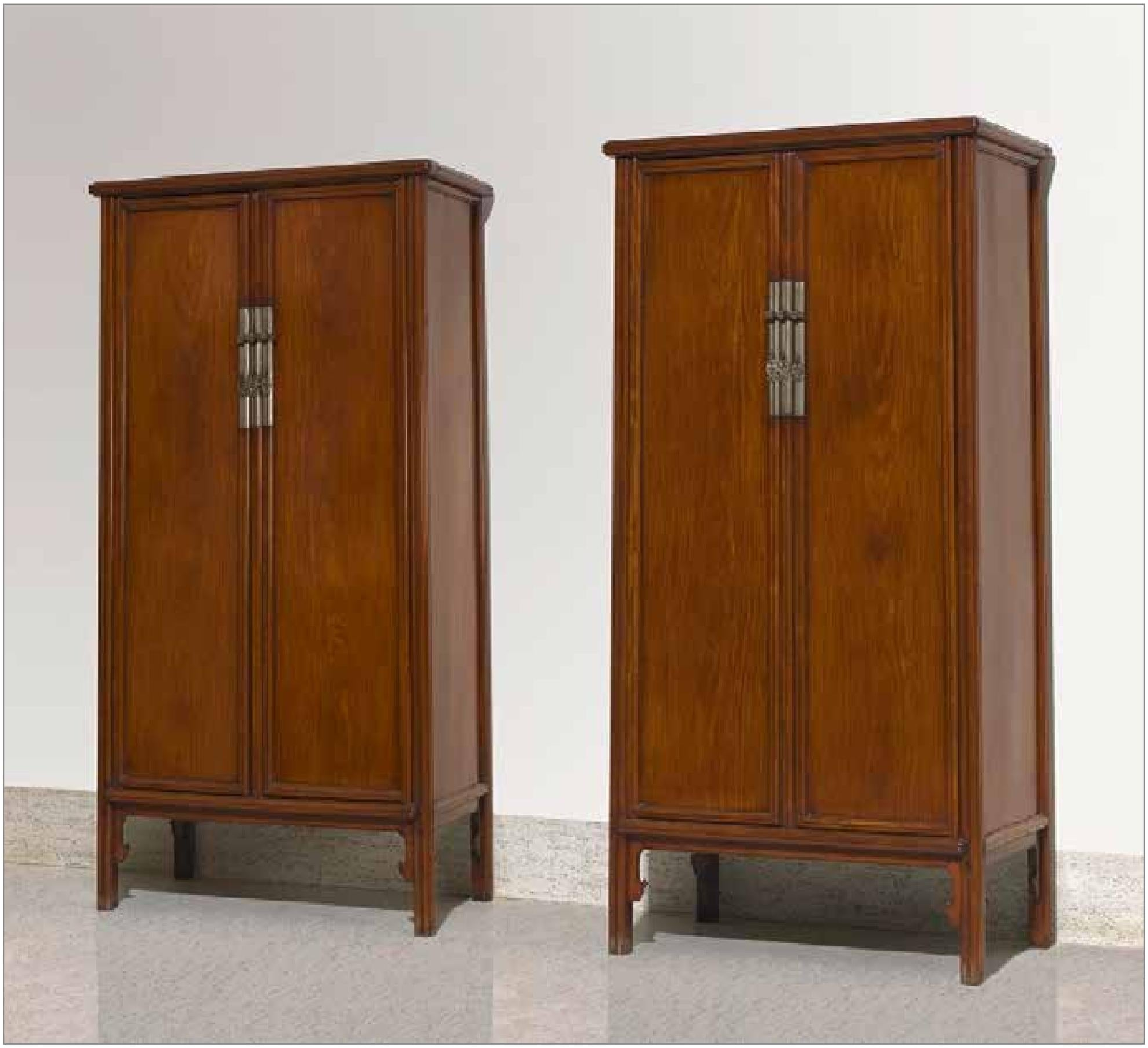
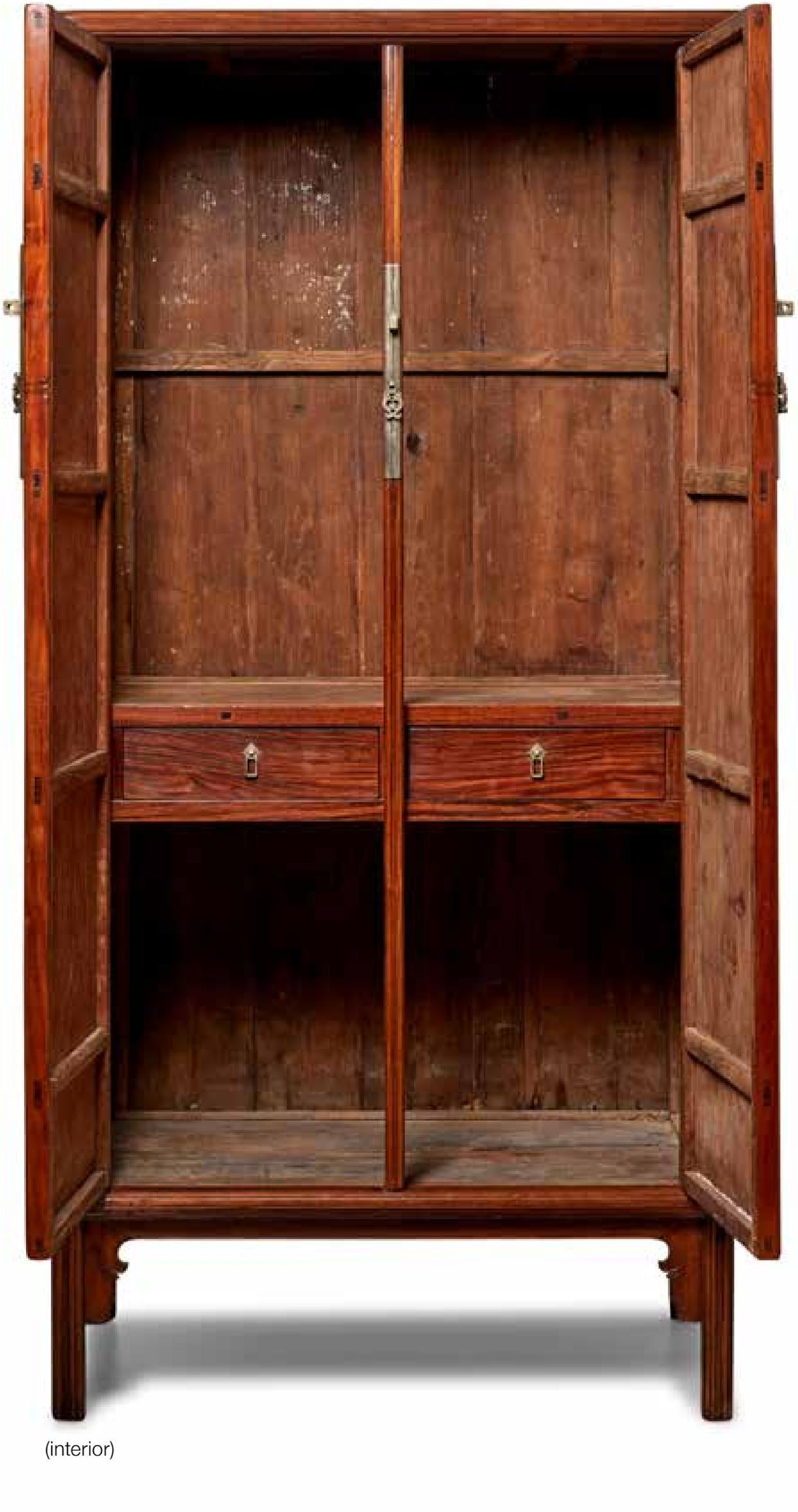


Fig 2.
Pair of Huanghuali Cabinets, early-mid-16th century.
73 1/2 × 36 5/8 × 20 1/2 inches (186.69 × 93.03 × 52.07 cm)
Purchase: William Rockhill Nelson Trust through the George H. and Elizabeth O. Davis Fund 82-32/1.
Nelson-Atkins Museum of Art, Kansas City



(interior)

(detail views)

PROPERTY FROM A WASHINGTON STATE COUPLE

7 W Y

A HUANGHUALI WAISTED CORNER LEG SIDE TABLE WITH HUMPBACK STRETCHERS, BANZHUO

17th/18th century

The single-board floating top set into a mitred, mortise-and-tenon frame with ‘ice-plate’ edge supported underneath by three transverse stretchers tenoned into the frame and set off by a recessed waist, the beaded apron joined by humpback stretchers and double-locked, mitred, mortise-and tenoned into the square legs which terminate in horse hoof feet.

33 7/8 x 41 1/2 x 16 7/8in (86.2 x 105.4 x 43.8cm)

$60,000 - 80,000

十七/十八世紀 黃花梨有束腰羅鍋棖半桌

Provenance

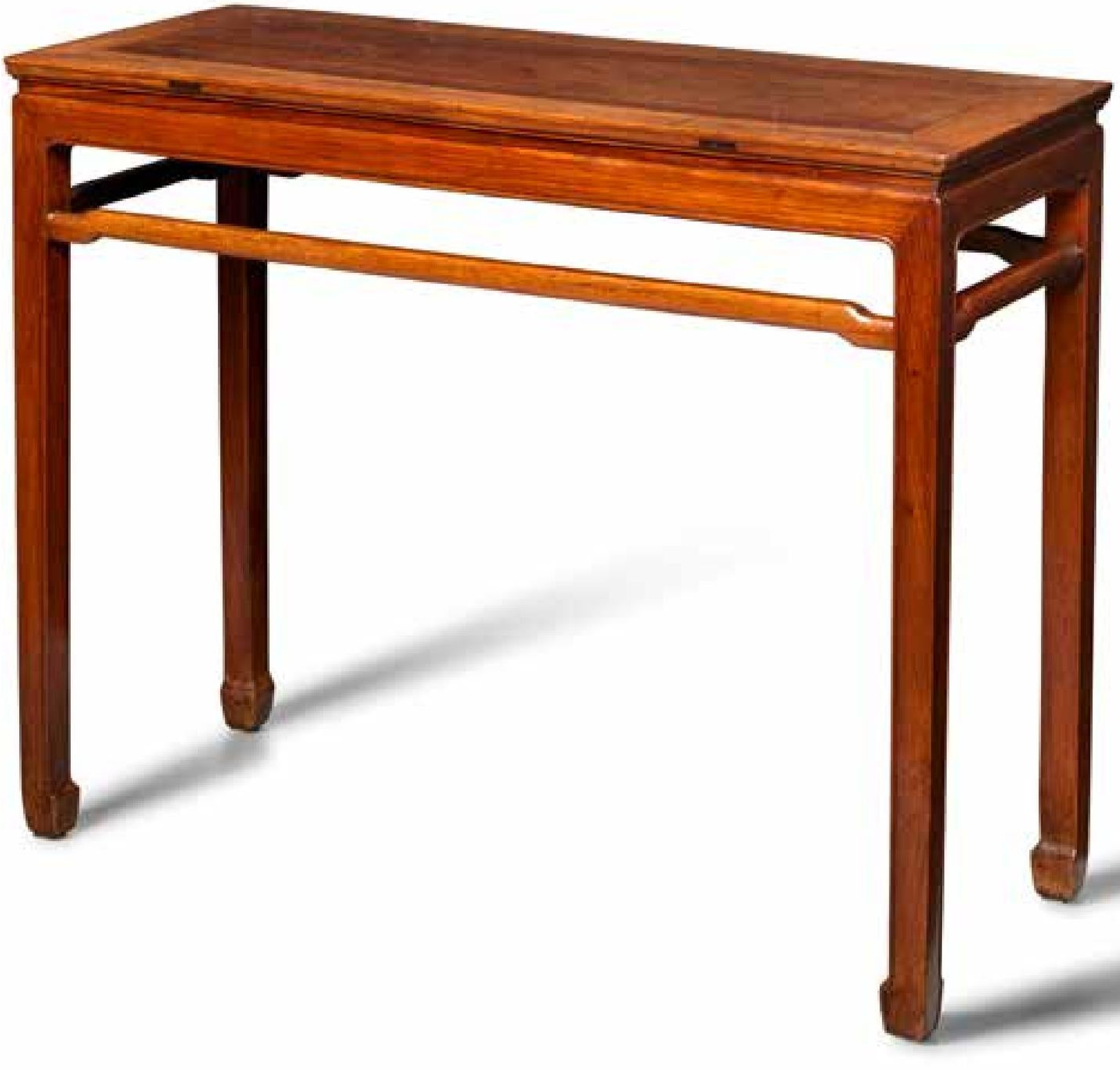
Grace Wu Bruce Co. Ltd., Hong Kong, 1991

Published

Bruce, Grace Wu. “Ming Furniture: Some Examples of Fakes and Forgeries and Their Method of Detection.” *Orientations* vol. 23, no. 1, January 1992; reprinted in *Chinese Furniture: Selected Articles from Orientations 1984-1994*, Hong Kong, Orientations Magazine Ltd., 1999, p. 109, fig. 9. (Fig.1)

來源：
香港嘉木堂，1991年

出版：
伍嘉恩，《明式家具：偽作實例及辨偽方法》（Ming Furniture: Some Examples of Fakes and Forgeries and Their Method of Detection），收錄於《美成在久》（Orientations）1992年1月刊；重刊於《中國家具：美成在久雜誌1984-1999年文選合訂本》（Chinese Furniture: Selected Articles from Orientations 1984-1999），插圖9, 頁109（圖**1**）



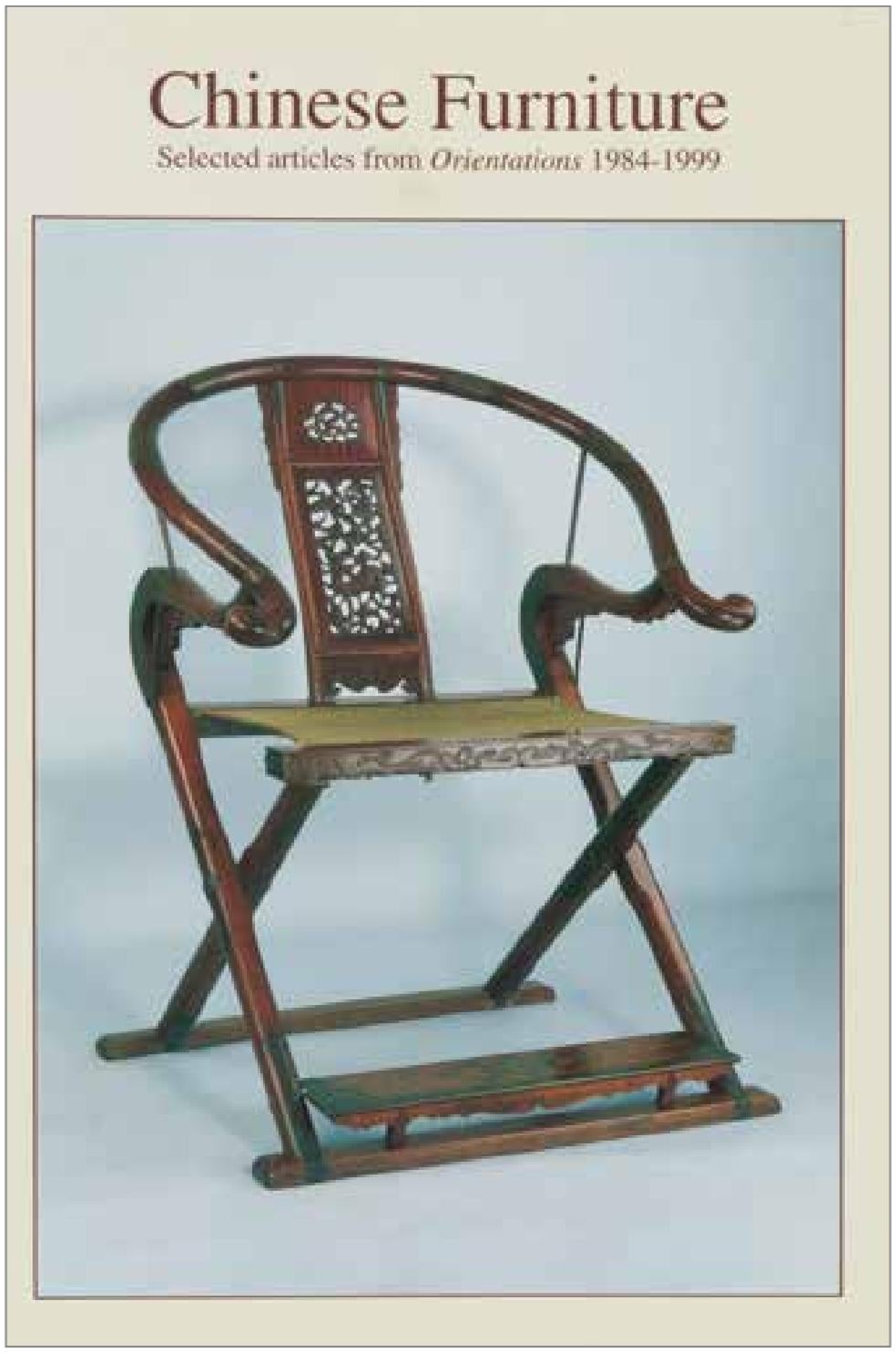

Chinese Furniture
Selected articles from *Orientations* 1984-1999

Fig 1.
Cover of *Chinese Furniture: Selected Articles from Orientations 1984-1994*, Hong Kong, Orientations Magazine Ltd., 1999.
出版物封面：《中國家具：美成在久雜誌1984-1999年文選合訂本》，香港，1999年

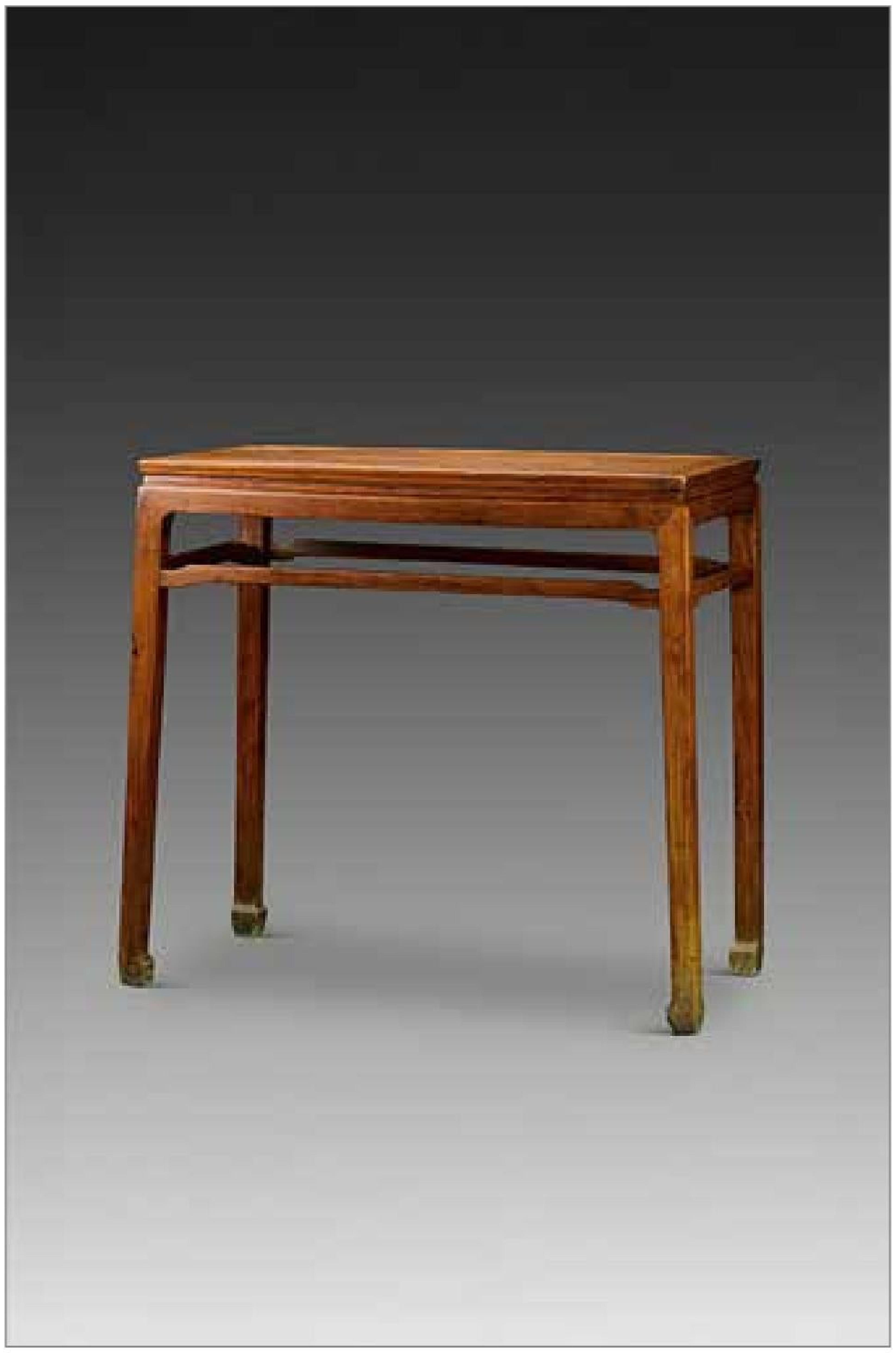
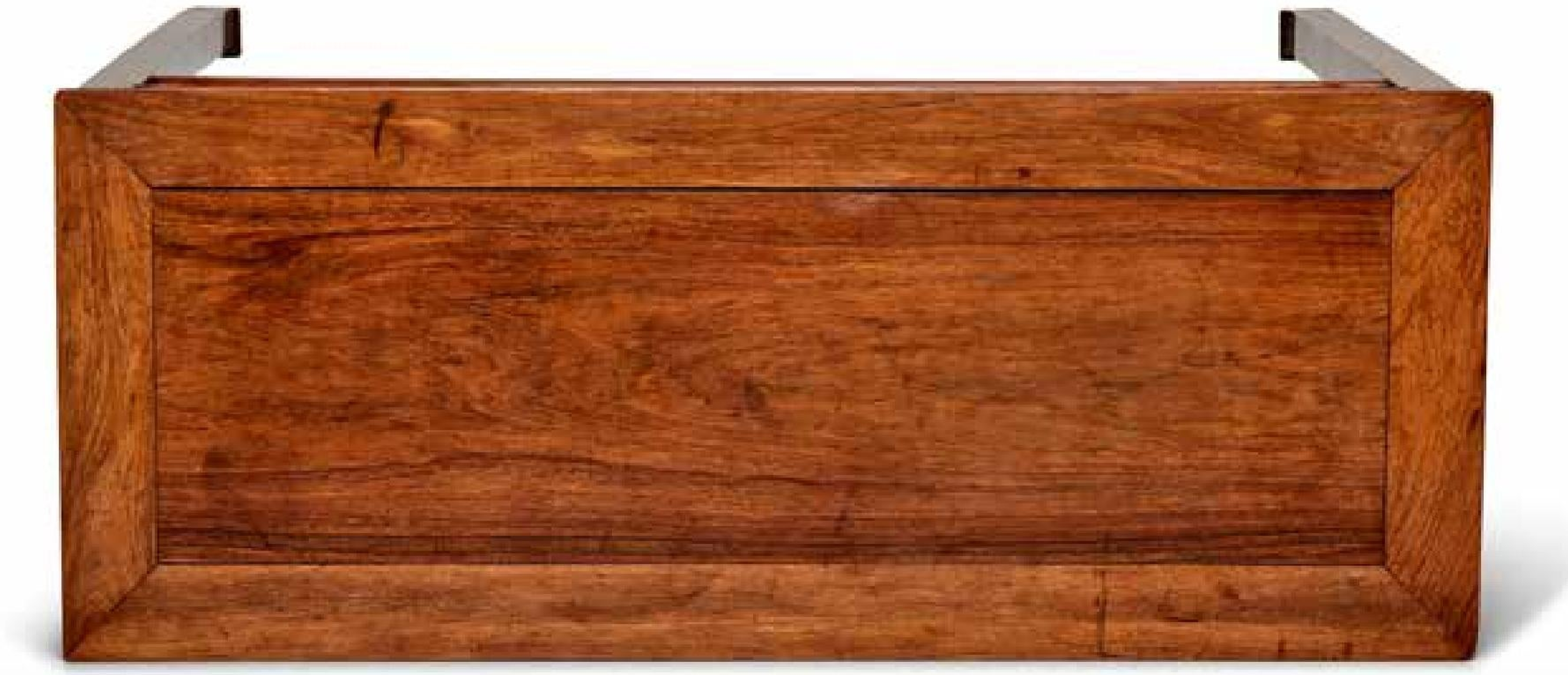
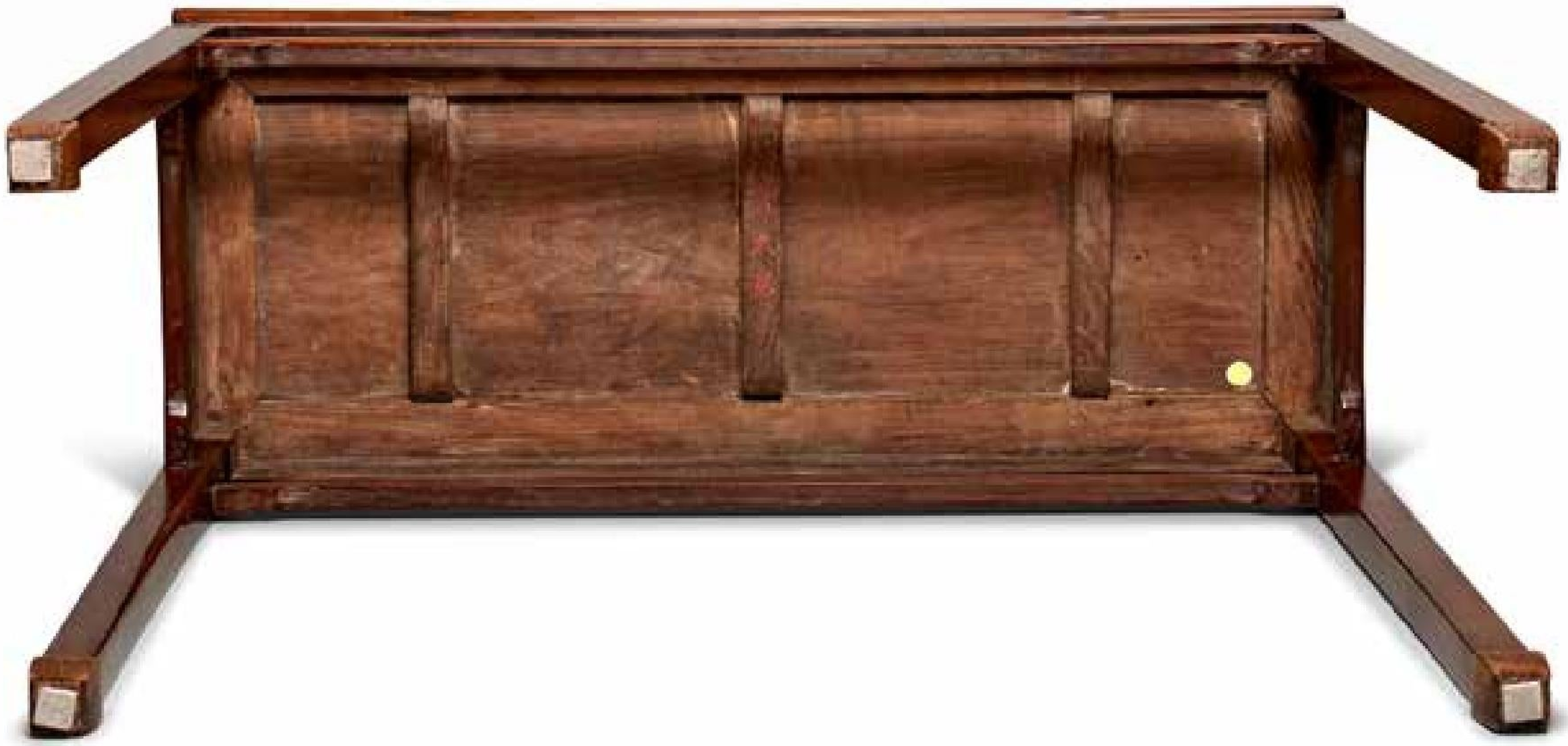


Fig 2.
A Huanghuali Waisted Table with Humpback Stretchers, Ming dynasty. 85 x 91.5 x 85cm. Tsinghua University Art Museum, Beijing.

Half-tables, or *banzhuo* were normally found in pairs, and used in for displaying objects in a hall, or to enlarge a table for banquets. See a slightly shorter one with mildly splayed legs in the collection of the Tsinghua University Art Museum. (**Fig.2**) See also a *banzhuo* published in Dr. Chu-Pak Lau, *Classical Chinese Huanghuali furniture from the Haven Collection*, Hong Kong, University Museum and Art Gallery, The University of Hong Kong, 2016, no. 36, pp. 164-167. A closely related example in size and construction but with the humpback apron tenons exposed is published in Grace Wu Bruce, *Sublime and Divine. Chinese Ming Furniture*, China, 2014, pp. 52-55. Another with carved curvilinear aprons and an inset stone top is illustrated in Grace Wu Bruce, *Living with Ming--the Lu Ming Shi Collection*, Hong Kong: Grace Wu Bruce Co. Ltd., 2000, pl. 24, pp. 112-113. A slightly longer late-Ming *zitan* table of the same form is published in Shing Yiu Yip and Grace Wu Bruce, *Feast by a Wine Table Reclining on a Couch: The Dr. S. Y. Yip Collection of Classic Chinese Furniture III*, Hong Kong, Art Museum, The Chinese University of Hong Kong, 2007, pl. 45, pp. 136-137.

A slightly smaller table was sold Sotheby's New York, 21 March 2018, lot 613. Another of similar size but with a five-piece humpback stretcher from the John and Celeste Fleming Collection was sold in these rooms on 16 September 2016, lot 6016.





PROPERTY FROM A WASHINGTON STATE COUPLE

8 Y

A FINE AND RARE HUANGHUALI RECTANGULAR INCENSE STAND, XIANGJI

17th century

The well-figured top composed of a single board set into a mitred, mortise-and-tenon frame with 'water-stopping' and 'ice-plate' edge, the one-piece waist and plain, beaded apron joined to square section thick leges terminating in horse hoof feet tenoned into the base stretchers with integrated short tabs carved at each corner.

31 3/8 x 17 5/8 x 12 5/8in (79.7 X 44.8 X 32.2cm)

$40,000 - 60,000

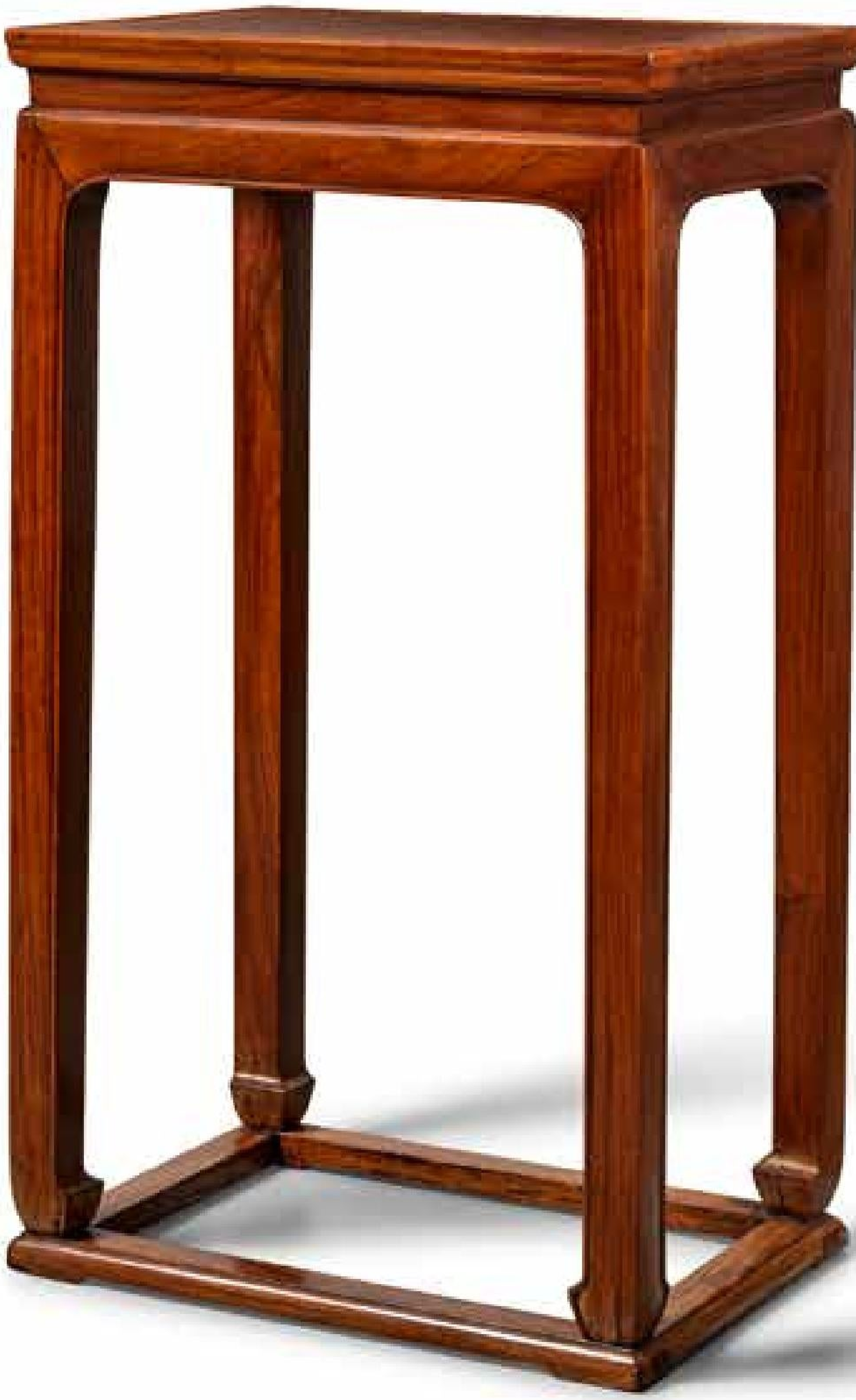
十八世紀 黃花梨有束腰馬蹄足托泥方香几

Provenance

Grace Wu Bruce Co. Ltd., Hong Kong, 1992

來源：

香港嘉木堂，1992年



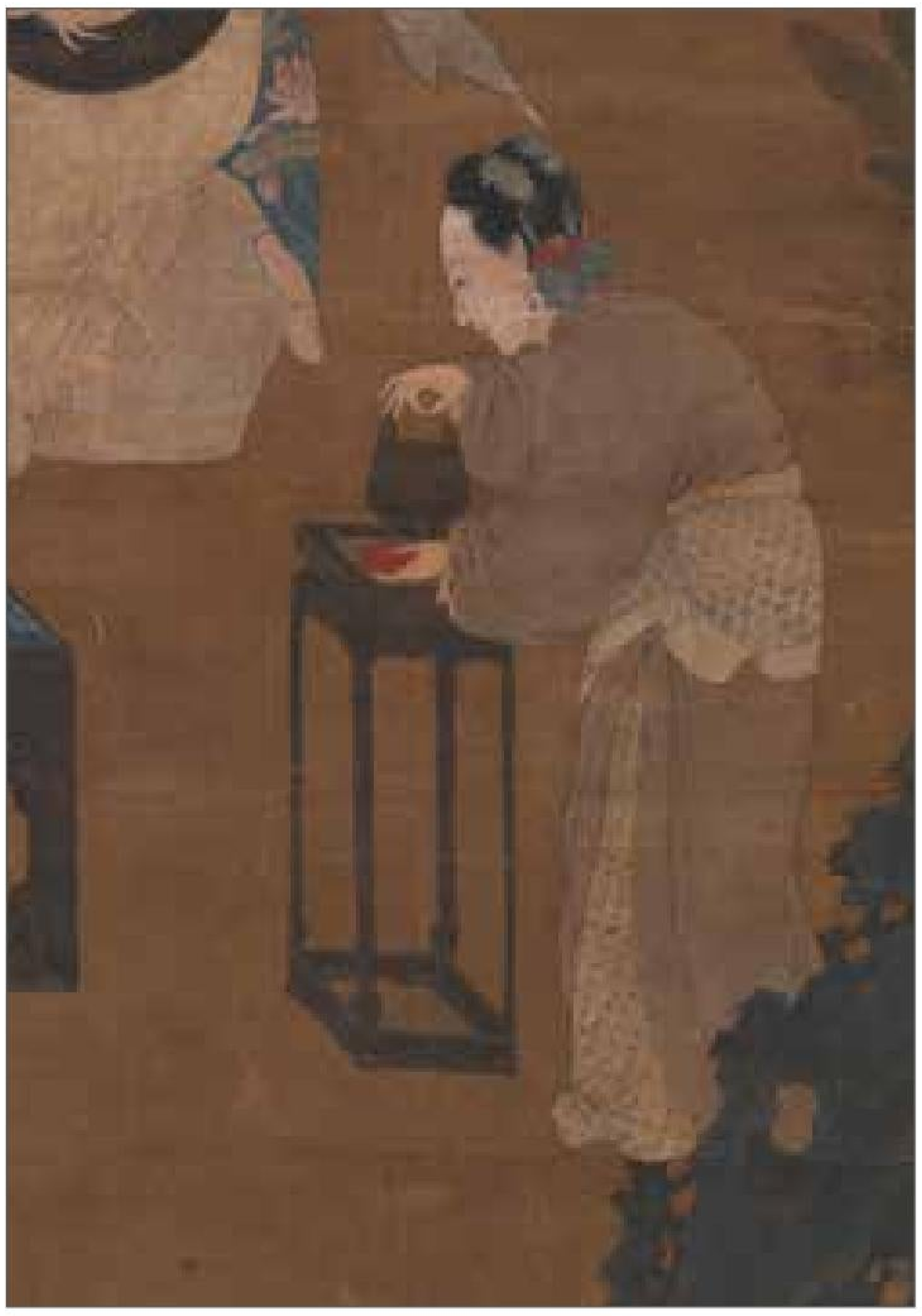


Fig 1.
Detail of anonymous, *Listening to the Lute* 明人聽阮圖, Ming dynasty. Hanging scroll, ink and color on silk, 177.5 x 104.5cm. National Palace Museum, Taipei.

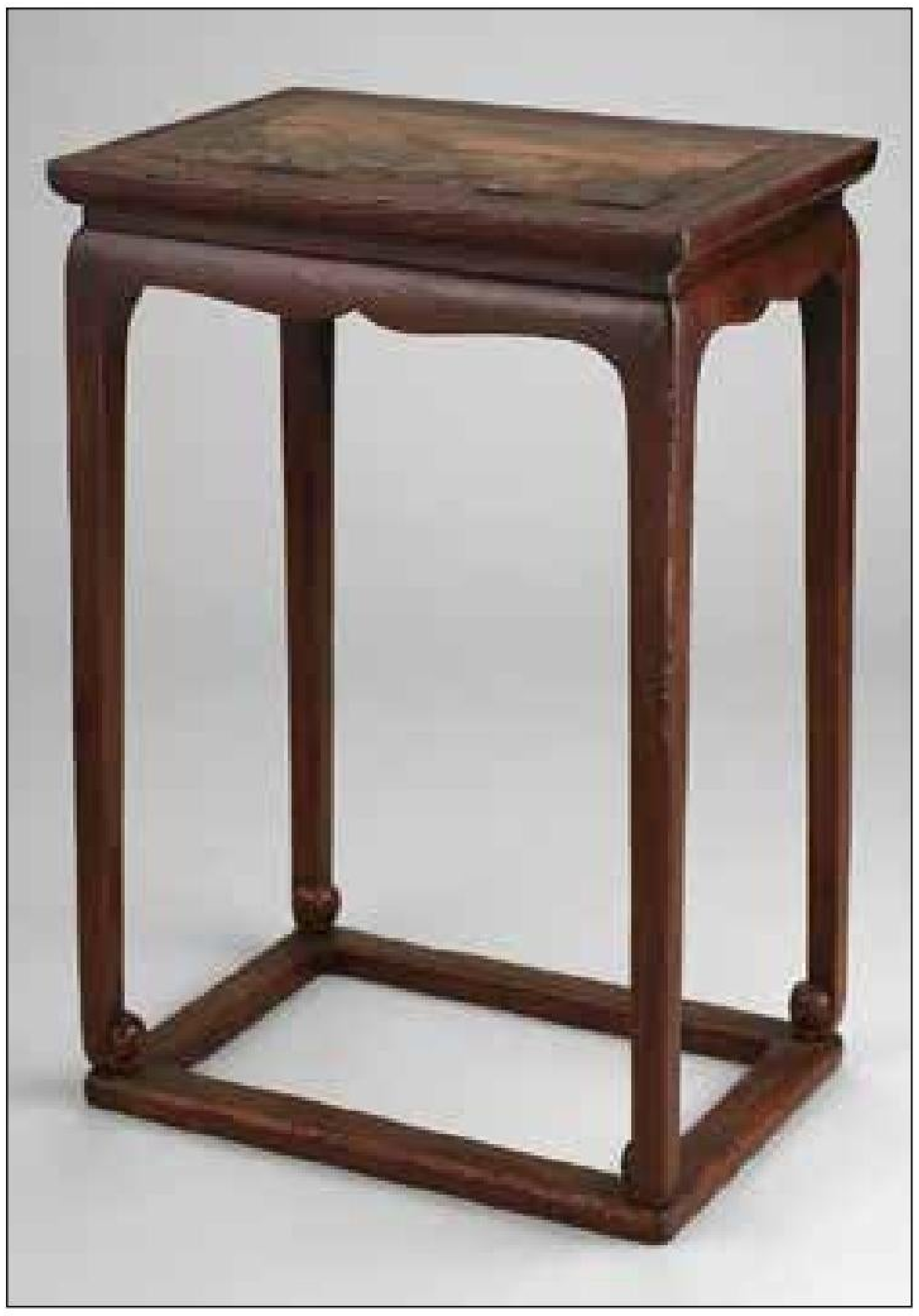


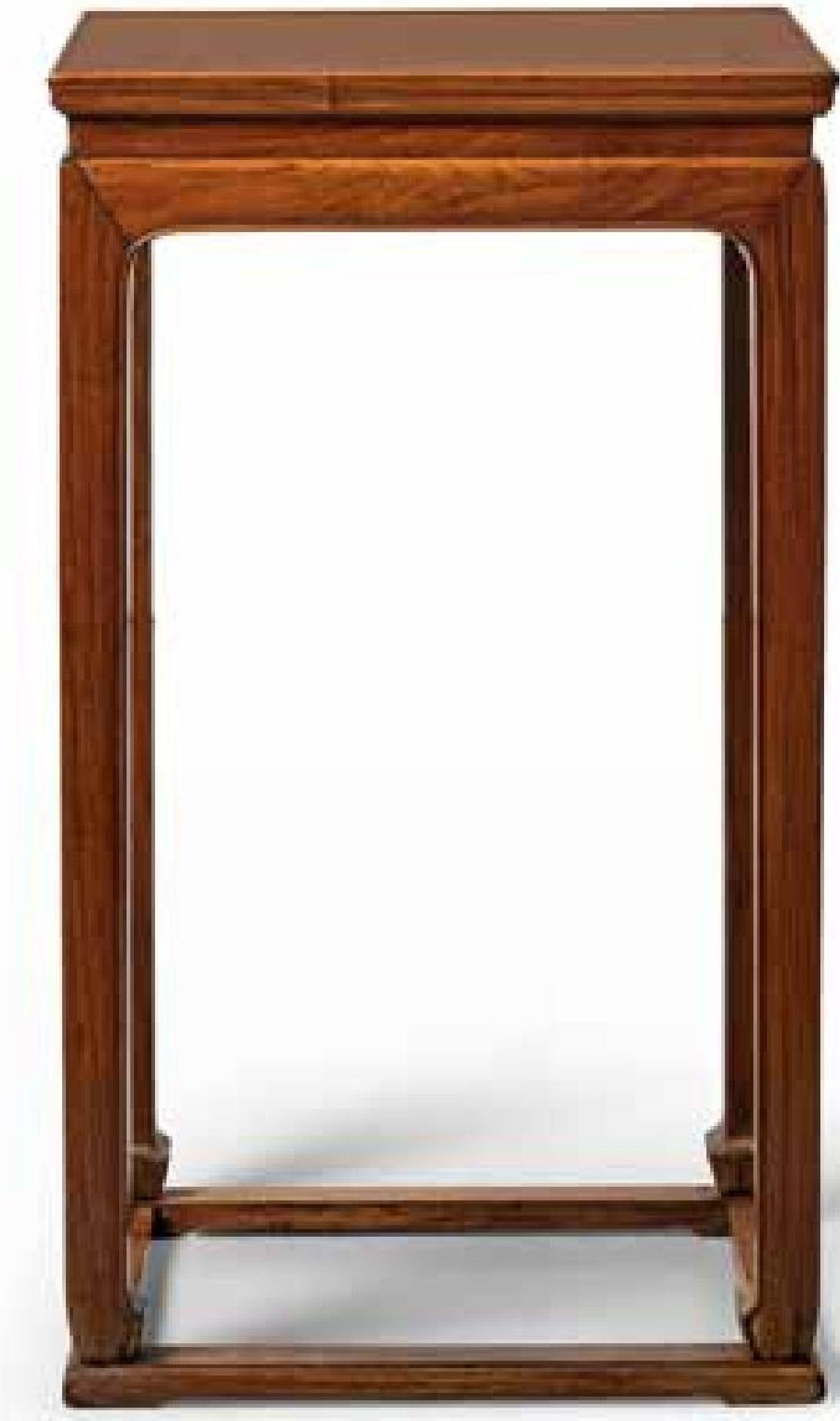
Fig 2.
A Huanghuali and Marble Incense Stand, late 16th century.
30 13/16 x 20 7/8 x 14 3/4 in. (78.3 x 53 x 37.5 cm)
Gift of Ruth and Bruce Dayton 2000.35.1
Minneapolis Institute of Art

The small, rectangular incense stand represented by the present lot is occasionally mistaken for a tea stand. While this form likely served as a precursor to the tea stands popular in the Qing dynasty, its primary function was as an incense stand. Unlike the more commonly found circular stands, square and rectangular stands were less frequently produced. See a depiction of a black lacquer incense stand in an anonymous Ming painting, *Listening to the Lute* 明人聽阮圖 in the National Palace Museum, Taipei (**Fig.1**).

Incense stands held an important function in the lives of wealthy Chinese scholars, found in their homes in a hall or study used as supports for censers holding fragrances of all types to act as a source of inspiration in daily work or artistic creation. They were made in square, rectangular or circular shapes, and could also hold scholar's rocks or flower vases. See a discussion in Handler, Sarah, *Austere Luminosity of Classical Chinese Furniture*, Berkeley, 20001, pp. 295-302 and in Wang Shixiang, *Connoisseurship of Chinese Furniture*, Vol I, Hong Kong, 1990, pp. 52-54.

For rectangular incense stands in public collections, see one with a marble top in the Minneapolis Institute of Art, Gift of Ruth and Bruce Dayton, (2000.35.1) (**Fig.2**). See also examples in the Palace Museum, *Furniture of the Ming and Qing Dynasties*, Vol. II, Hong Kong, 2002, nos. 149-163, pp. 167-181.

See a rare greenstone-inset *Huanghuali* square incense stand from the H Collection sold in our London rooms, May 13, 2021, lots 20 and 35. (**Figs. 3 and 4**) A similar rectangular stand but with a burlwood top sold at Christie's New York, March 21, 2013, lot 929; another is published in Grace Wu Bruce, *Ming Furniture: The Dr. S. Y. Yip Collection*, 2015, no. 1, pp. 48-51.



(detail)

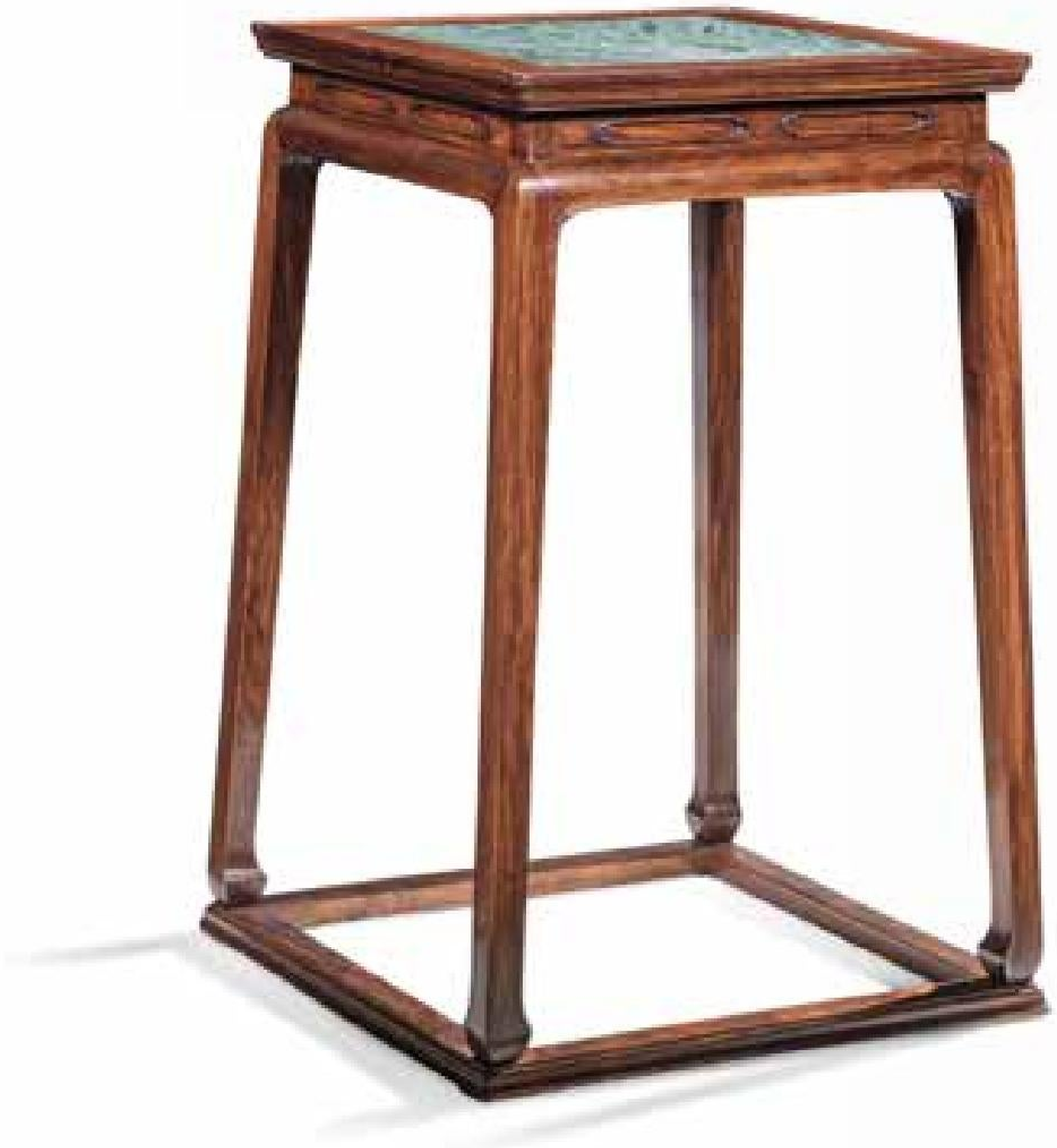


Fig 3.
A Rare Greestone-inset Huanghuali Square Incense Stand Changfangxiangji, 17th/18th century
十七/十八世紀 黃花梨嵌石面帶托泥方形四足香几
82cm (32 2/8in) high x 55cm (21 5/8in) wide x 55cm (21 5/8in) deep
Bonhams, London, *The H Collection*, 13 May 2021, lot 20

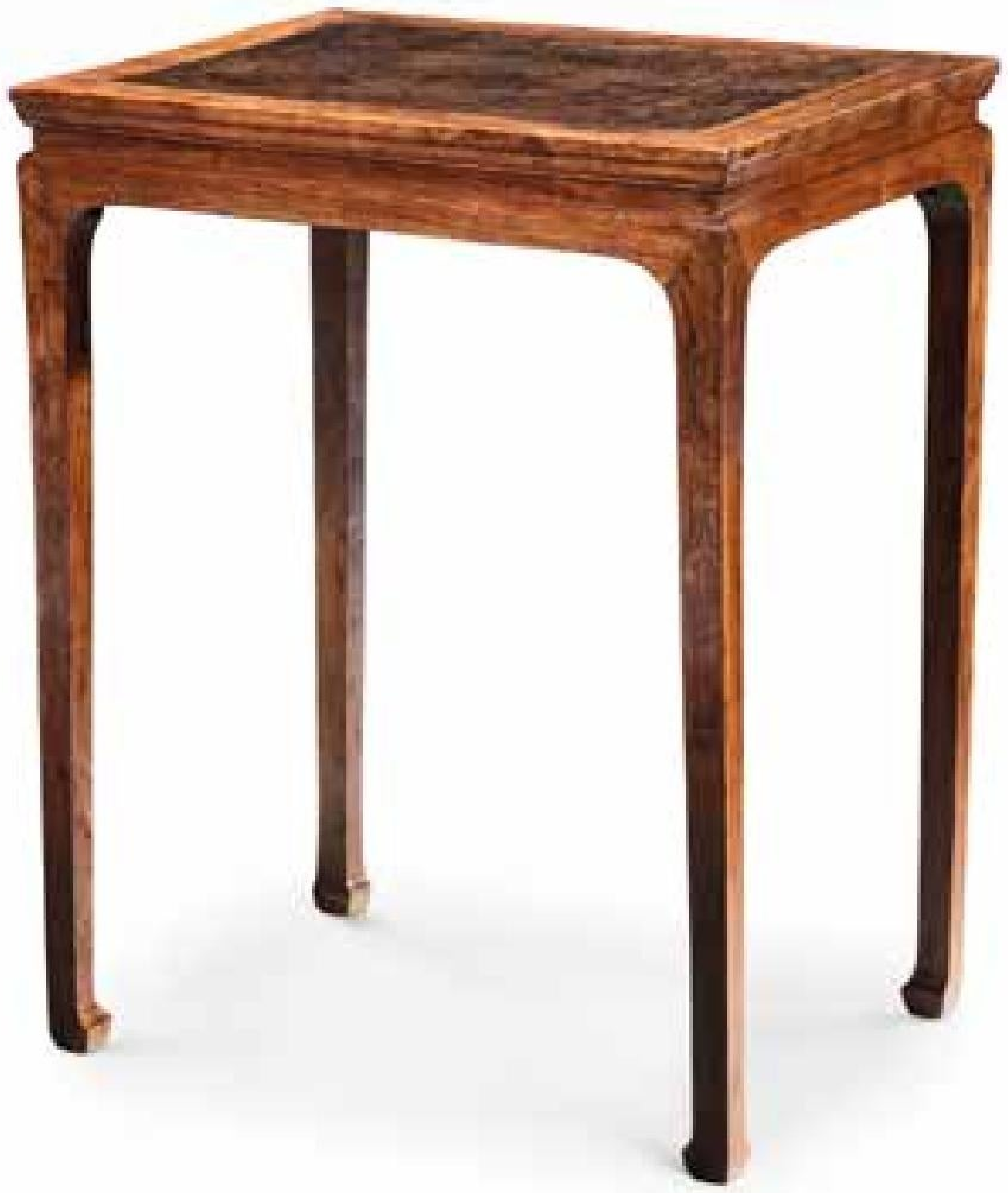


Fig 4.
A Fine and Rare Huanghuali Burlwood-inset Incense Stand Xiangji, 17th century
十七世紀 黃花梨癭木面長方香几
81cm (31 7/8in) high x 64cm (25 1/8in) wide x 48.5cm (19in) deep
Bonhams, London, *The H Collection*, 13 May 2021, lot 35

PROPERTY FROM A WASHINGTON STATE COUPLE

9 W Y

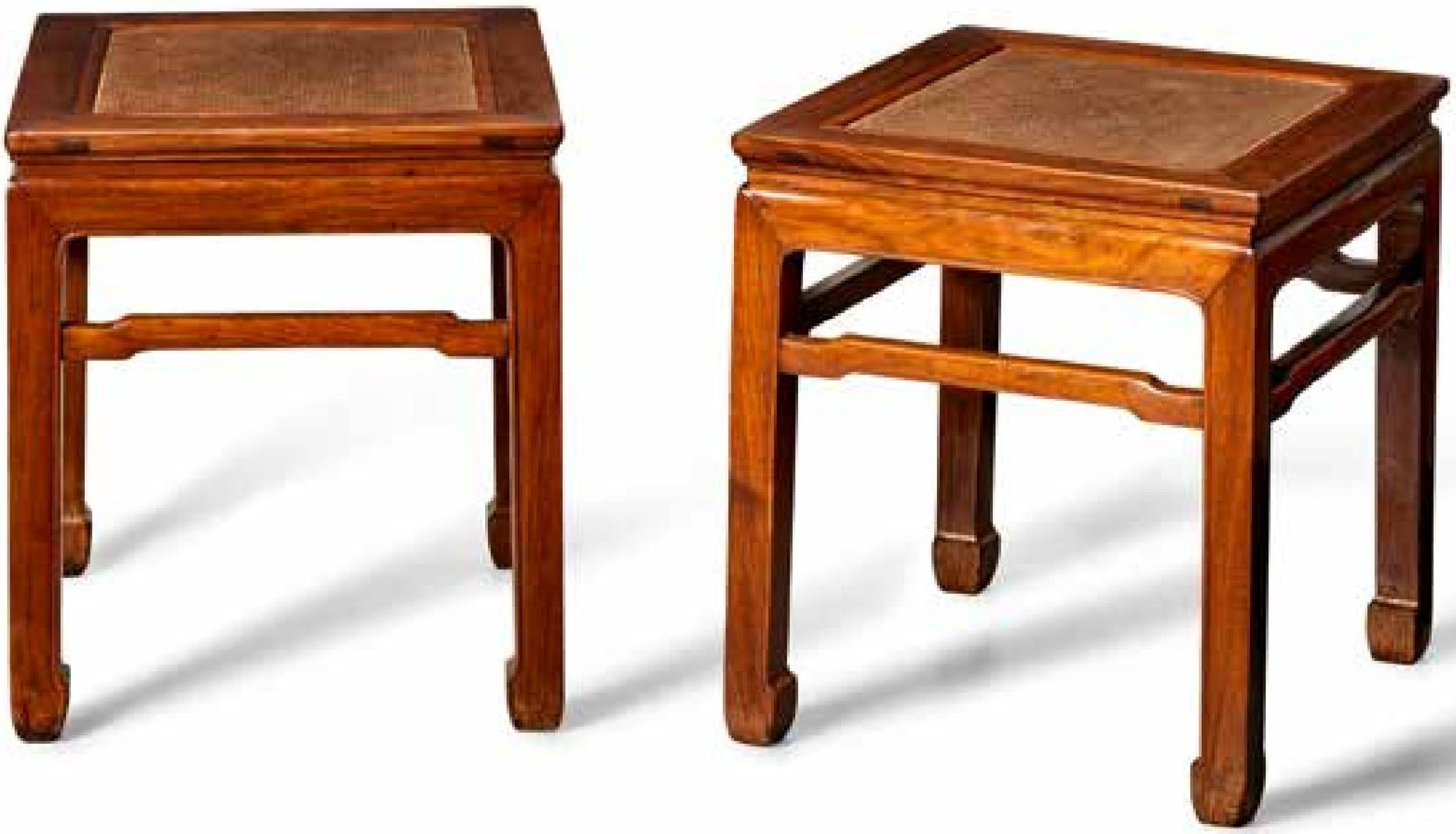
A PAIR OF HUANGHUALI RECTANGULAR STOOLS WITH HUMPBACK STRETCHERS, FANGDENG
17th/18th century
Each square top composed of a well-figured mitred, mortise-and-tenon frame enclosing a soft mat seat and with an 'ice-plate' edge and a transverse stretcher underneath, the recessed waist and beaded apron carved from one piece of wood and mitred, mortise-and-tenoned and half-lapped to the solid, square, beaded legs joined by humpback stretchers and ending in horse hoof feet.
20 3/4 x 19 1/4 x 18 1/4in each (52.7 x 49.9 x 46.4cm), each (2).

$30,000 - 50,000

十七/十八世紀 黃花梨羅鍋棖馬蹄足方凳成對

Provenance
Grace Wu Bruce Co. Ltd., Hong Kong, 1993

來源：
香港嘉木堂，1993年



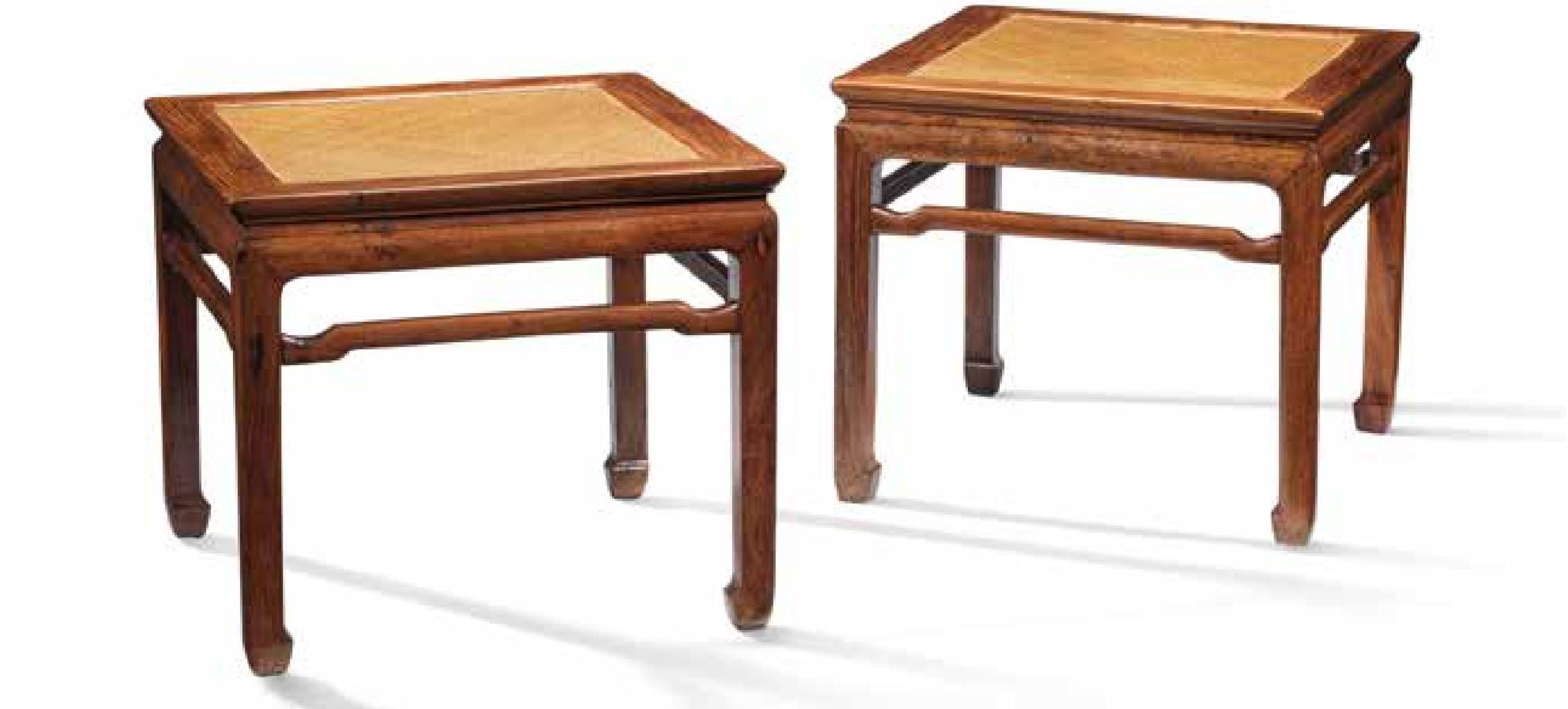


Fig 2.
A Fine Pair of Huanghuali Rectangular Waisted Corner-leg Stools, Fangdeng
60cm (23 2/8in) wide x 59cm (23 1/2in) deep x 52cm (20 1/2in) high
Bonhams, London, 13 May 2021, <i>The H Collection</i>, lot 49.

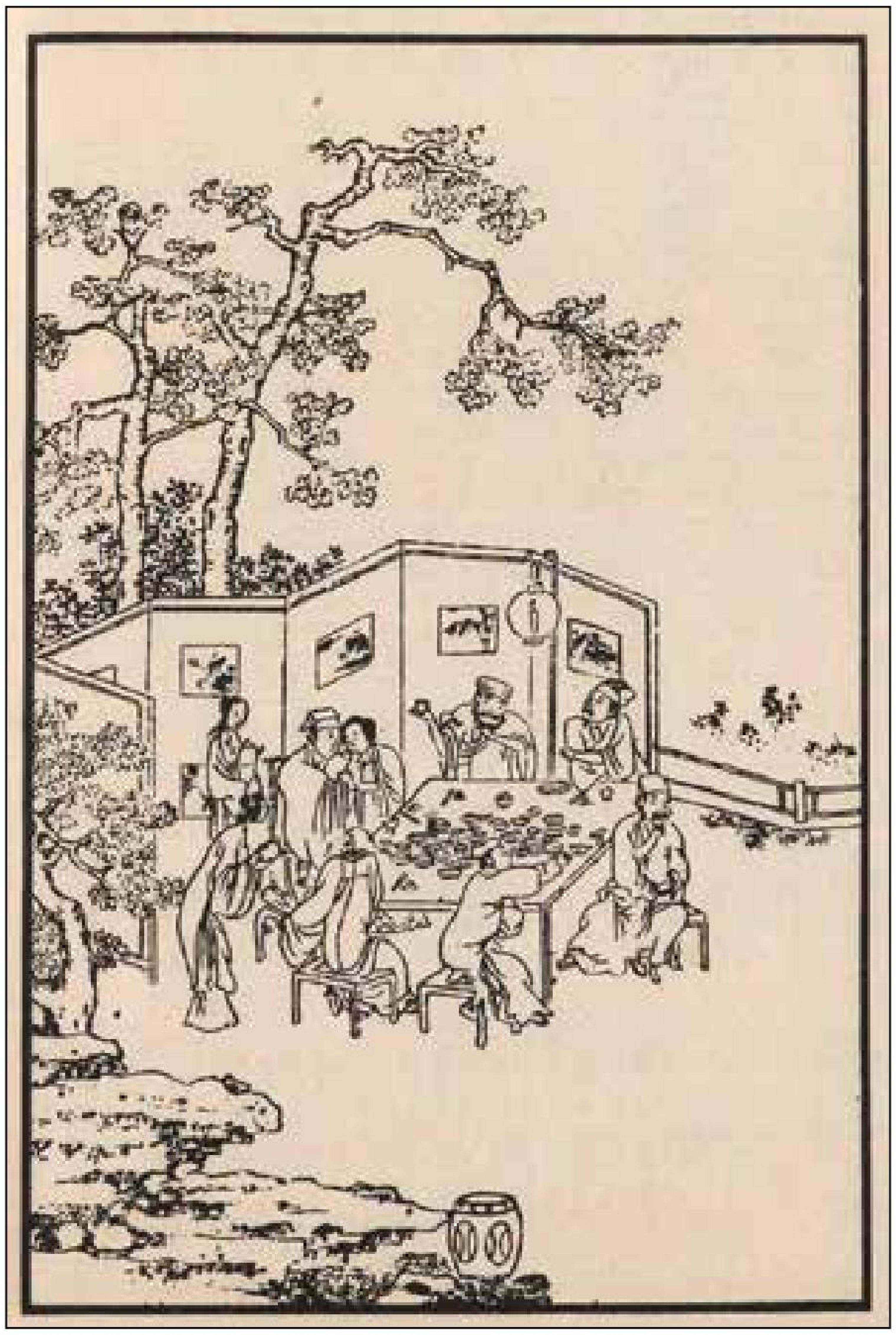
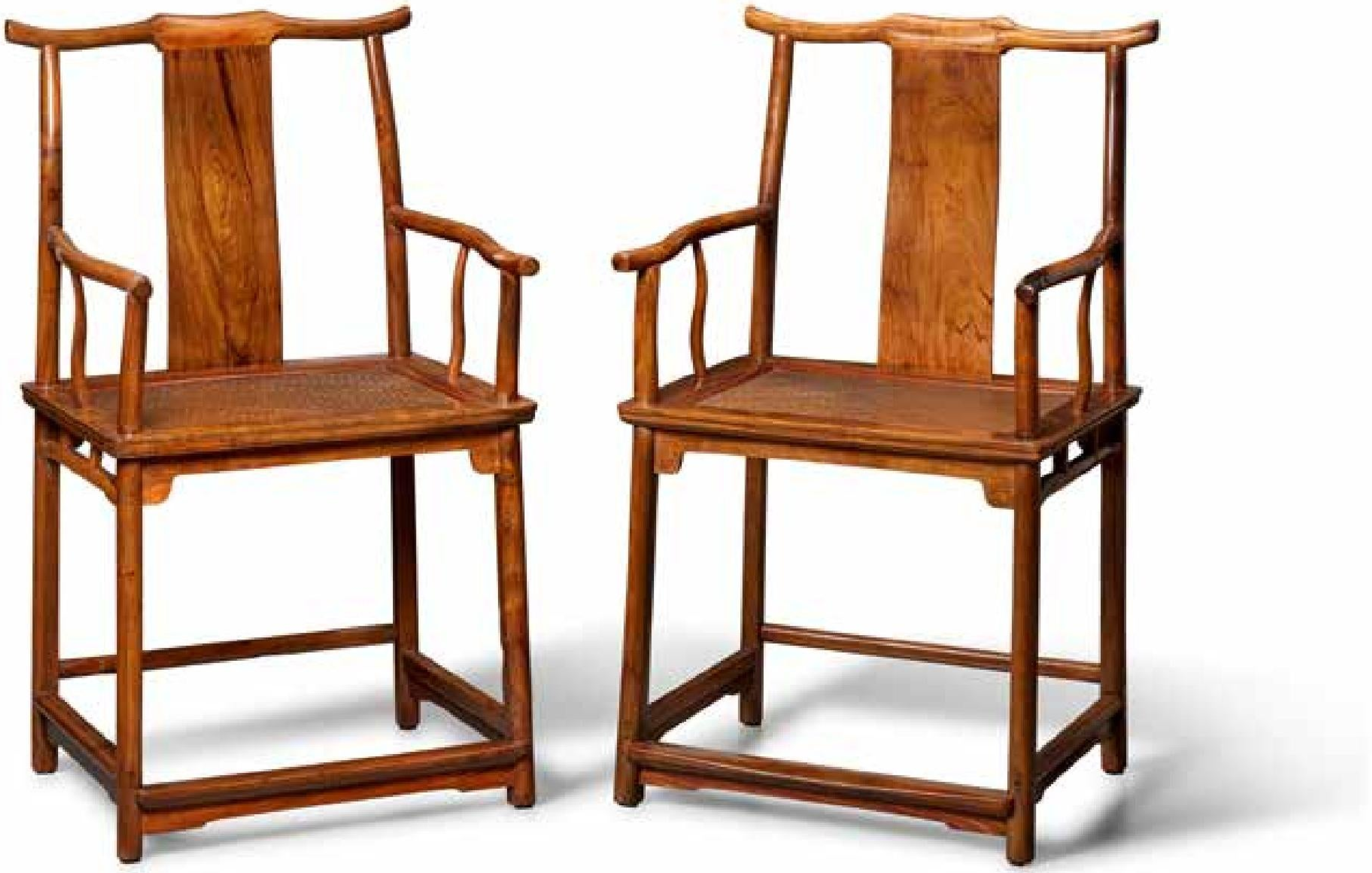


Fig 1.
An illustration of Chapter 11 of *Jin Ping Mei* 金瓶梅 (Plum in the Golden Vase) published during the Chongzhen period (1611-1644).

Stools were the forerunners of chairs in the evolution of raised seating, emerging during the Northern Song period (960-1126). This pair of stools exemplifies typical Ming design, similar to the one illustrated in Wang Shixiang,*Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, Chicago: Art Media Resources Ltd., 1990, Vol. II, plate A16, p. 23, from the collection of the Central Academy of Decorative Arts, Beijing 中央工藝美術學院. While surviving stools are typically found in pairs, they were originally produced in sets. **Fig.1**, an illustration from Chapter 11 of *Jin Ping Mei* 金瓶梅 (Plum in the Golden Vase), provides a contextual glimpse into the use of a set of stools during a banquet in a wealthy garden.

For a set of four similar stools with slightly bulging legs, see the exhibition catalog *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, Taipei, National Museum of History, 1999, pp. 66-67, from the Tseng Riddell Collection; and a pair previously in the T. T. Tsui Collection, Hong Kong, included in Shing Yiu Yip and Grace Wu Bruce, *Feast by a Wine Table Reclining on a Couch: The Dr. S. Y. Yip Collection of Classic Chinese Furniture III*, Hong Kong Art Museum, The Chinese University of Hong Kong, 2007, pl. 12, pp. 54-55. For related examples in U.S. Museum collections, see Jacobsen, Robert D. with Nicholas Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, The Minneapolis Institute of Arts, 1999, no. 2, pp. 38-39; and another pair in the Nelson-Atkins Museum of Art, accession no. 64-4/10A & B. See a closely related pair sold in our London rooms 13 May 2021, lot 49 from the H Collection. (**Fig.2**)



PROPERTY FROM A WASHINGTON STATE COUPLE

10 W Y

A PAIR OF HUANGHUALI YOKEBACK ARMCHAIRS

Republic Period

Each crested toprail with up-turned ends and supported by a plain, well-figured backsplat and curved back posts running through the rectangular frame of the soft mat seat, the arm rests tenoned to s-curved side posts and curving outward over the front posts which extend through the seat to the box stretchers, the seat set off by a u-shaped apron at the front and horizontal stretchers on the short sides bisected by vertical posts.

40 3/8 x 22 3/4 x 17 1/2in (102.6 x 57.8 x 44.5cm), 21 1/8in (53.3cm) seat height

40 1/4 x 22 1/2 x 17 1/2in (102.2 x 57.2 x 44.4cm), 21 1/8in (53.6cm) seat height (2).

$10,000 - 15,000

民國時期 黃花梨四出頭官帽椅成對

Provenance

Charlotte Horstmann & Gerald Godfrey Ltd., Hong Kong, 1990

來源：

香港古董商夏洛特·赫斯曼（Charlotte Horstmann）及高福履（Gerald Godfrey）, 1990

Compare to a pair of 17th century chairs of similar design in the Brooklyn Museum, which is slightly taller, gifted by Alice Boney (1901-1988), accession no. 78.246.1. For a Late 17th/early 18th century example, see Jacobsen, Robert D. with Nicholas Grindley. *op. cit.*, no. 7, pp. 48-49.

PROPERTY FROM THE XIAOQIAO LIU AND JOHN WINTER COLLECTION

11 W

'ER LONG XI ZHU:' A RARE *SHENHUI*-STYLE LACQUERED *GUQIN*

Late-Ming/Early-Qing period
The gently tapering and domed body constructed with slope shoulders and four moons on the waist, the 'phoenix's forehead' (*feng'e*) inlaid with an oval white jade carved with two dragons chasing a flaming pearl in low relief, the black-lacquered surface on the back with wide *shefu* (snake-belly) craquelure, the top board with thirteen inlaid studs (*hui*), seven strings threaded through jade tuning pegs (*qinzhen*) running over the dragon's gum (*longyin*) and tied to either of the two wood bossed 'goose feet' (*yanzu*) on the reverse, with a typical rectangular 'dragon's pool' (*longchi*) and a smaller rectangular 'phoenix's pond' (*fengzhao*), the four-character inscription 'Er Long Xi Zhu' (Two Dragons Playing with a Pearl) carved above the dragon's pool was covered by lacquer during a 1989 restoration, the standard-script inscriptions on the edges of the dragon pool and the five-character clerical script inscription (partially visible from the dragon pool) on the underside of the top board were both carved when Li Yaochen (1876-1973) had the instrument restored in 1947 in Chengdu.
44 5/8in (113.4cm) long
7 3/4in (19.7cm) shoulder width
5in (12.5cm) tail width

$80,000 - 120,000

明末清初 「二龍戲珠」神暉式古琴

款識：抗戰勝利後二年（1947）冬月，時在錦城，石紐村胡禹欽（李堯臣化名）重修
Inscriptions on the edges of the 'dragon's pool:'
The eleventh month of the second year (1947) after the Victory over Japan, in Chengdu, restored by Hu Yuqin (Li Yaochen, 1876-1973) from Shiniu Village.

Provenance
Collection of Li Yaochen (1876-1973)
Purchased in 1983 by Yu Bosun (1922-2013) in Chengdu and gifted to the daughter of Liu Qin (Aisin-Gioro Qi Qin, b. 1951), Ms. Xiaoqiao Liu Winter

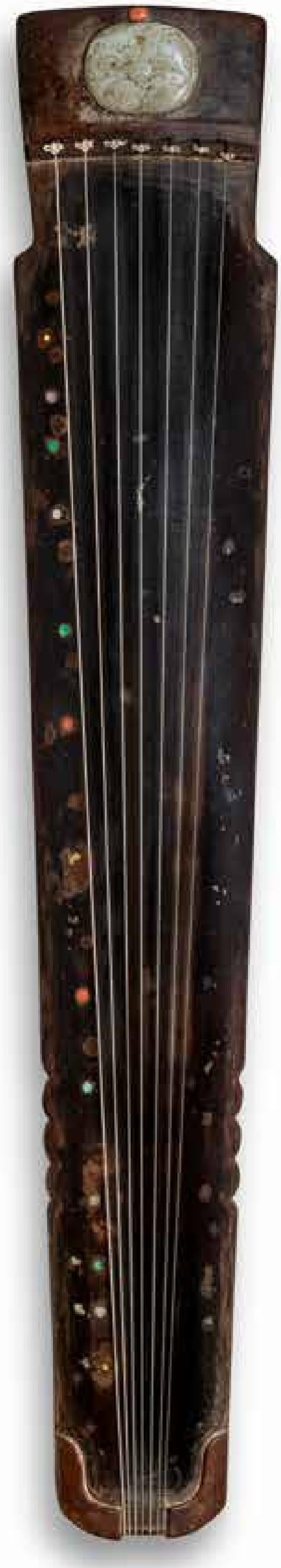
Published
Li, Boqin, Huang Xusheng and Huang Liyi eds. *Zhongguo Guqin Zhenshang* (Treasures of Chinese *Guqin*), Beijing, People's Music Publishing House, 1995, no. 15, p. 36: the present lot is cataloged as a Tang dynasty *qin* (**Fig.1**)

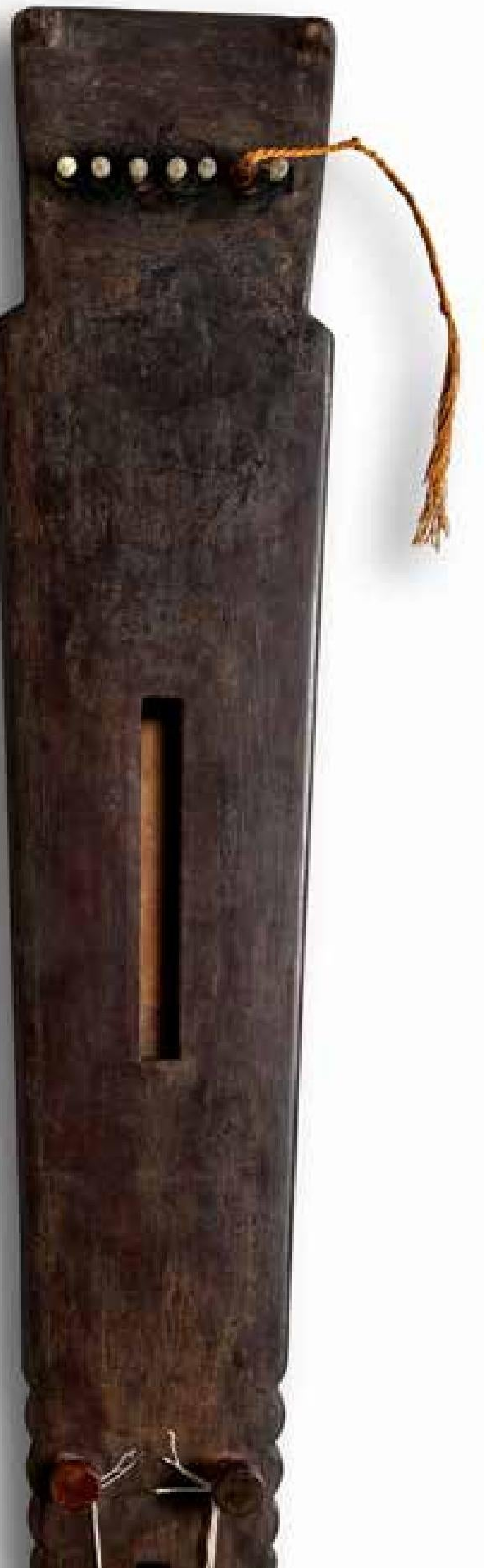
Liu, Qin. *Zuihou de Biaowang: Wulin Taidou Li Yaochen Zhuan* (The Last King of the Armed Escort: Biography of the Martial Arts Grandmaster Li Yaochen). Beijing, Guangming Daily Publishing House, 2008, page number. (**Fig.2**)

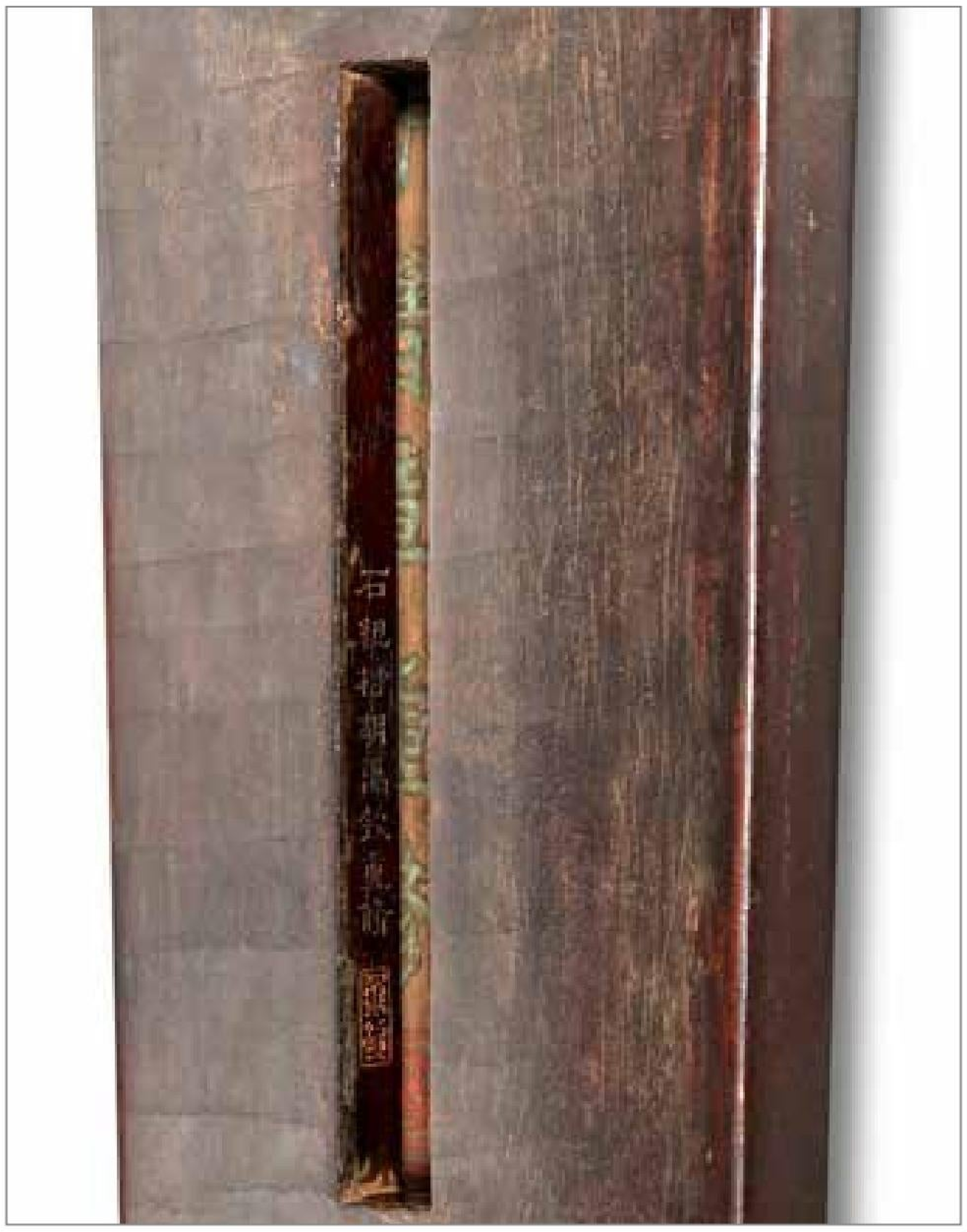
來源：
李堯臣（1876-1973）舊藏
俞伯蓀（1922-2013）於1983年購於成都，並贈予柳琴（愛新覺羅·啟琴，生於1951年）愛女柳小喬

出版：
李伯琴、黃旭升及黃禮儀編著，《中國古琴珍賞》，北京：人民音樂出版社，1995年，圖錄編號15，頁36：該出版物定本拍品為唐琴（圖1）

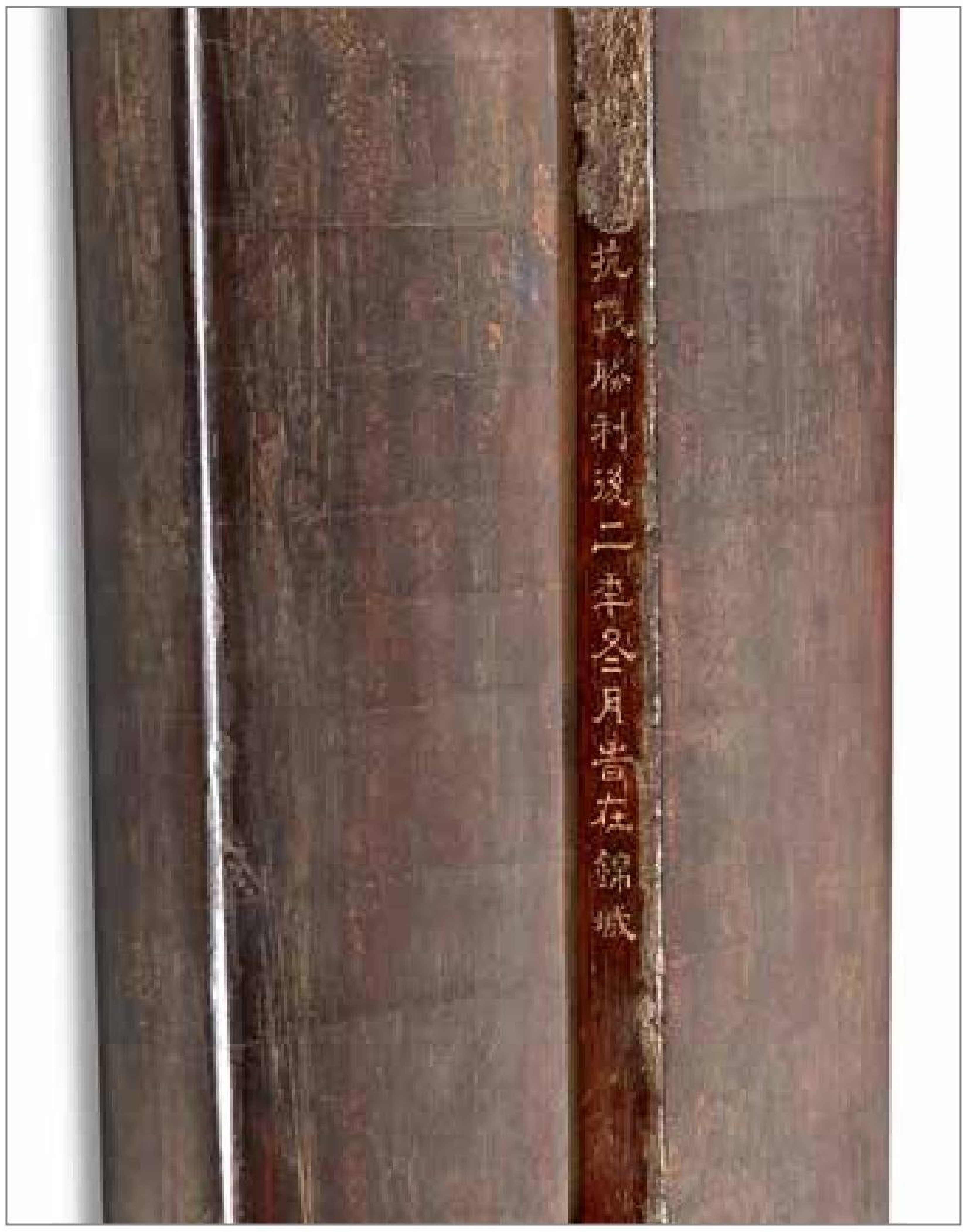
柳琴著，《最後的鏢王：武林泰斗李堯臣傳》，北京：光明日報出版社，2008年（圖2）



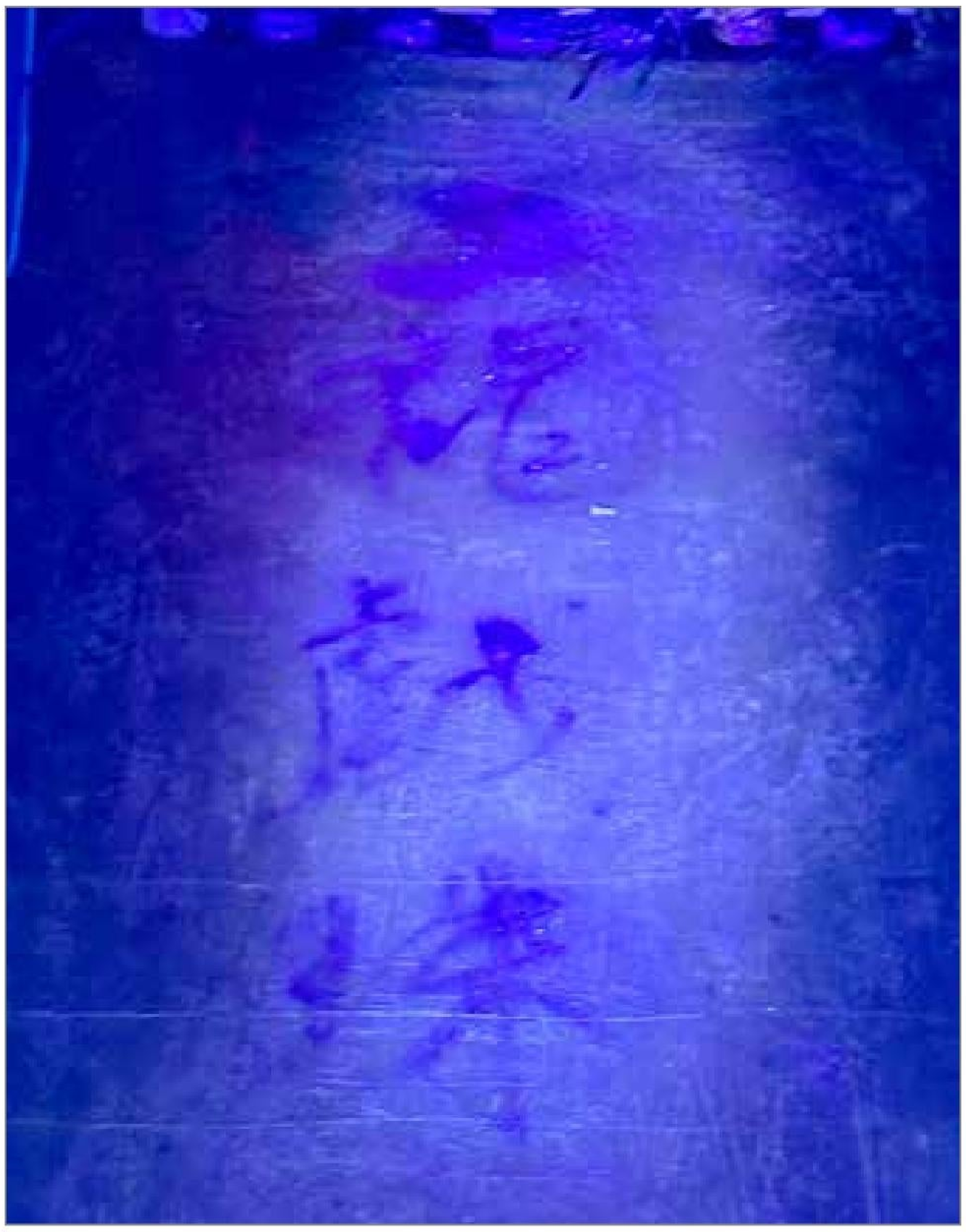




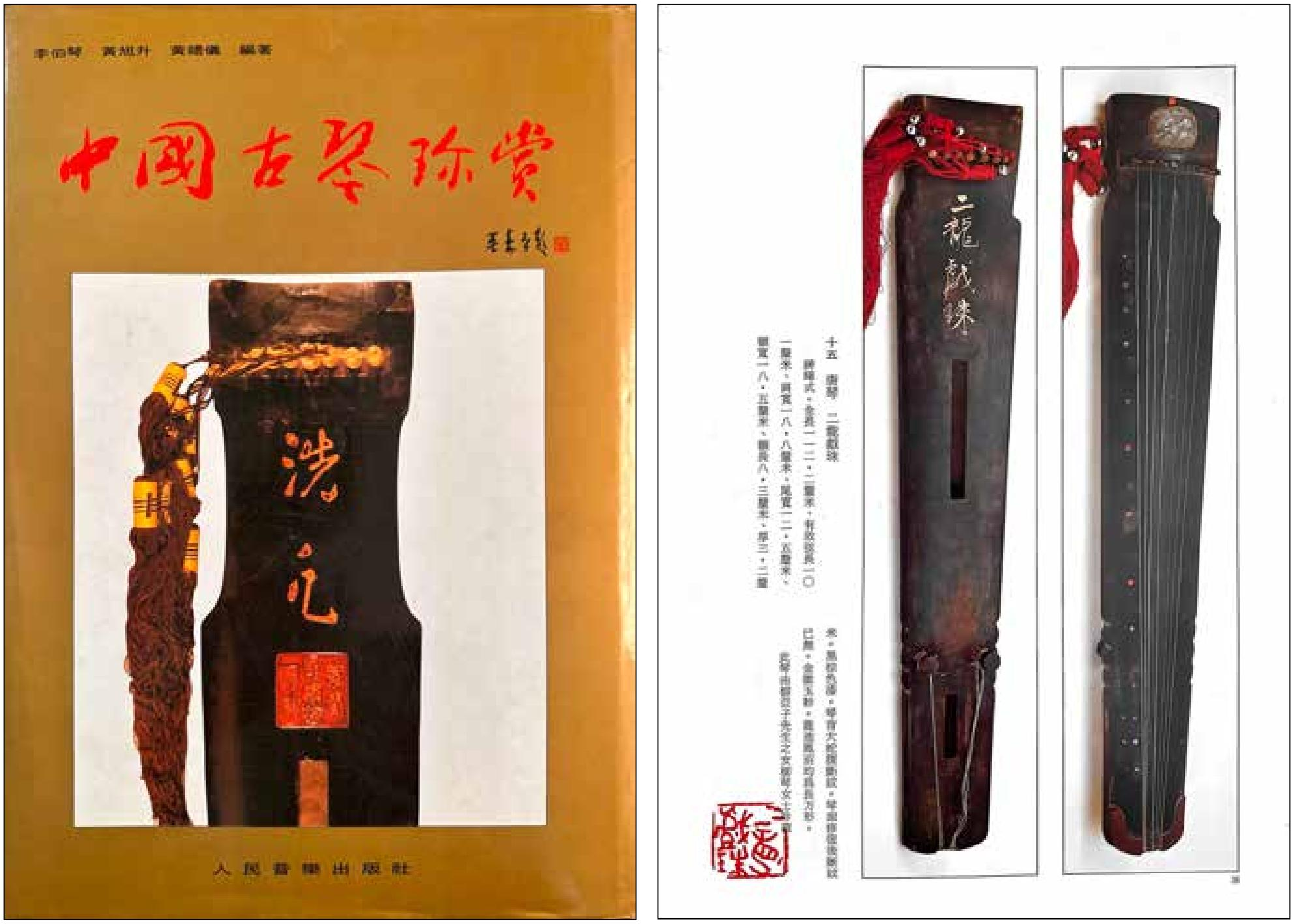
The carved inscriptions by Li Yaochen (1876-1973)



The carved inscription by Li Yaochen (1876-1973)



The inscription 'Er Long Xi Zhu' covered by lacquer during a 1989 restoration, as viewed under ultraviolet light



李伯琴 黃旭升 黃禮儀 編著

中国古琴珍赏

人民音樂出版社

Fig 1.
Cover and No. 15, Page 36 of Li, Boqin, Huang Xusheng and Huang Liyi eds. *Zhongguo Guqin Zhenshang* (Treasures of Chinese *Guqin*), Beijing, People's Music Publishing House, 1995.
出版物封面及頁36所展示「二龍戲珠」琴：李伯琴、黃旭升及黃禮儀編著，《中國古琴珍賞》，北京：人民音樂出版社，1995年

The *Shenhui*-style 神暉式 (Radiant Spirit-style) is a relatively rare form among the surviving ancient *guqin*. According to *Taiyin Daquan Ji* 太音大全集 (Complete Collection of the Ancient Music) compiled by Yuan Junzhe 袁均哲 during the Zhengde period (1506-1521), it states:「神暉，秦陳章作，於腰下覆四月相向，妙作羽音。當大暑，迎入鼓琴，清風自然。」"*Shenhui*, crafted by Chen Zhang of Qin (221-207 BCE), features four moons facing each other below its waist, rendering it ideal for playing melodies in the *yu* mode. During the height of summer, playing this *qin* evokes a sensation of refreshing breezes." (Vol. II, p. 12). (**Fig.3**)

The name "Hu Yuqin" inscribed on the edge of the 'dragon pool,' was an alias adopted by the renowned martial arts master Li Yaochen (1867-1973) following the Japanese occupation of Beijing in 1937. Born in Ji County, Hebei Province, Li began his study of Taichi in childhood. At 14, he joined the *biaoju* 鏢局 (escort company) industry in Beijing. After the escort company he worked for closed in 1921, he founded his own martial arts studio in the capital. During the 1930s, amidst the Sino-Japanese wars, he served as a military strategist and coach for the Chinese army. Li Yaochen became one of the most well-known martial arts masters of his era. He was invited to perform for Empress Dowager Cixi (1835-1908) and Chairman Mao (1893-1976), escorted Qing court members on international diplomatic trips, and provided action movement training to celebrated Peking Opera actors like Mei Lanfang 梅蘭芳 (1894-1961) and Yang Xiaolou 楊小樓 (1878-1938).

Li Yaochen's connection to the *guqin* was primarily established through his last disciple, Liu Qin (Aisin-Gioro Qi Qin, born 1951). Liu began studying martial arts under Li Yaochen at the age of 15 and eventually became the successor of his techniques. (**Fig.4**) In 2008, Liu Qin authored a biographical novel about her mentor titled *Zuihou de Biaowang: Wulin Taidou Li Yaochen Zhuan* 最後的鏢王：武林泰斗李堯臣傳 (The Last King of the Armed Escort: Biography of the Martial Arts Grandmaster Li Yaochen), in which the present lot is illustrated.

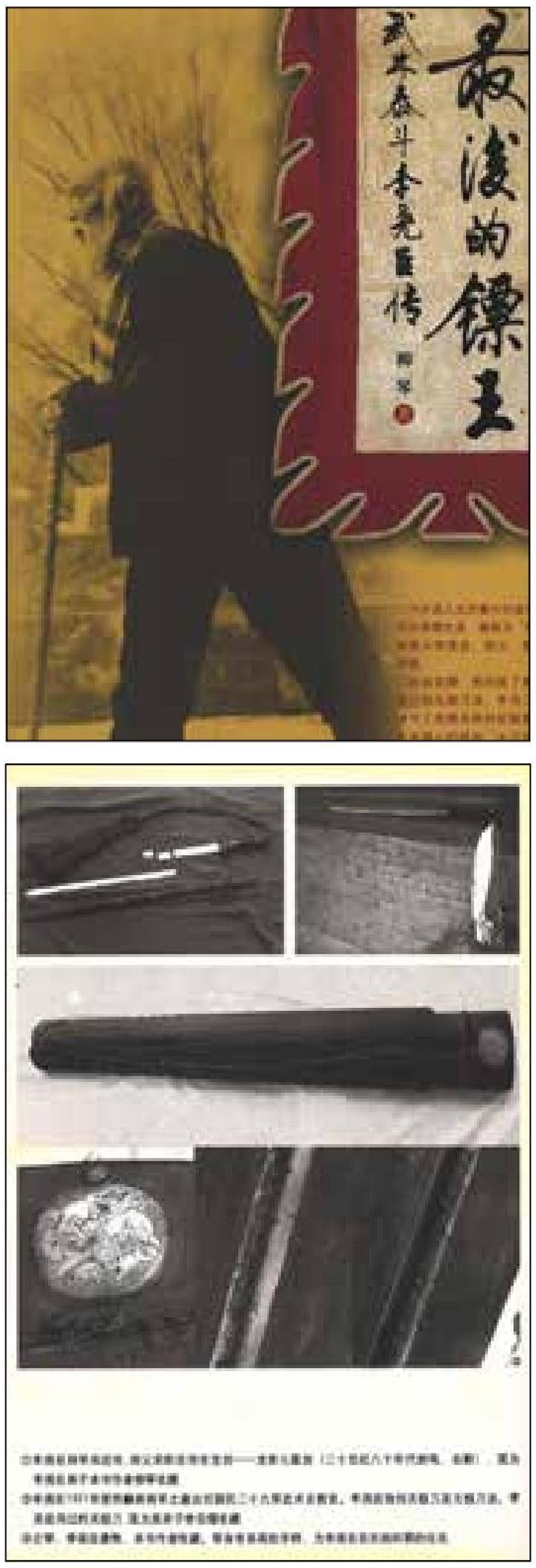
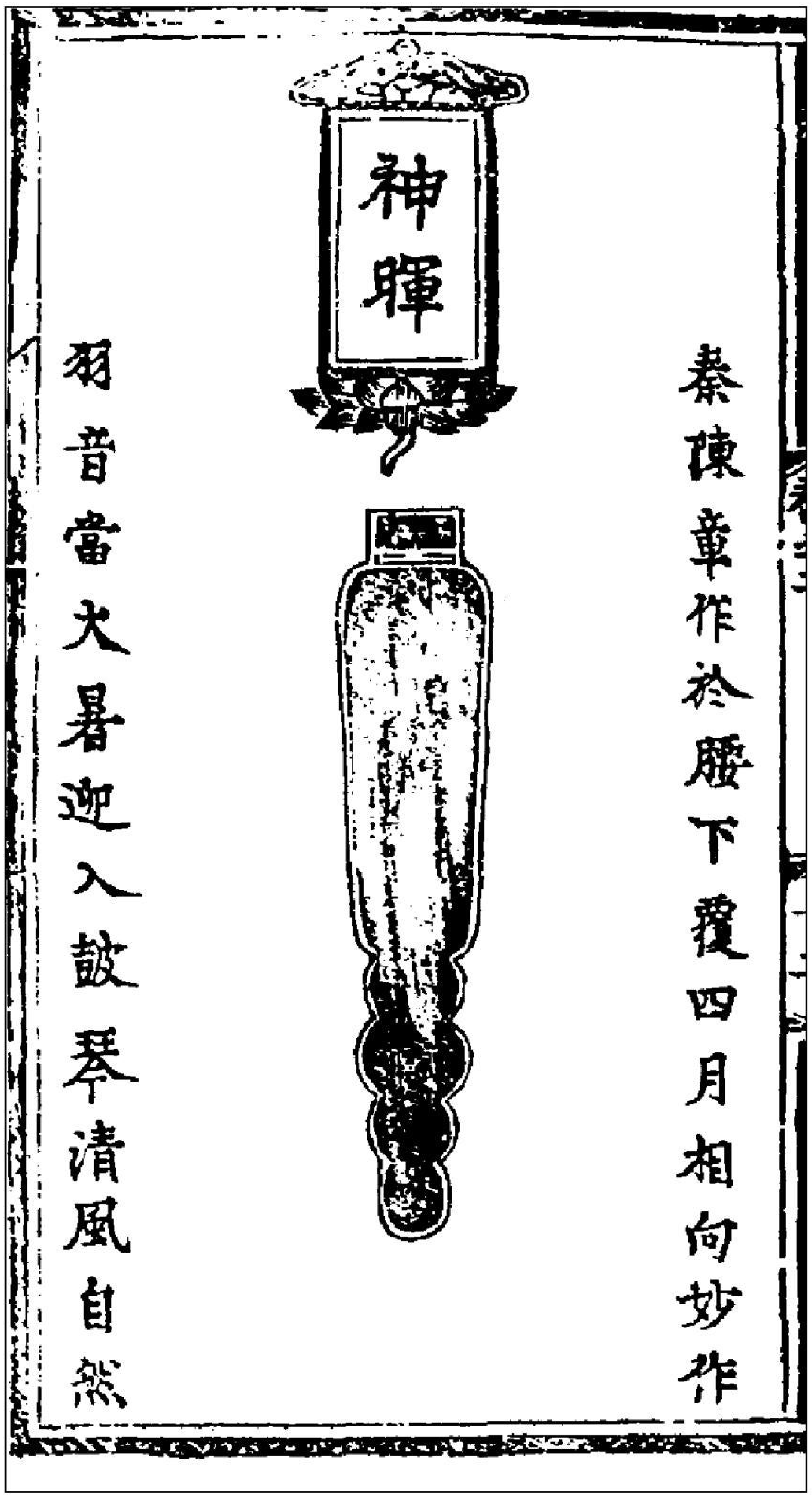


Fig 2.
Cover and the illustrated 'Er Long Xi Zhu' *guqin* in Liu, Qin. *The Last King of the Armed Escort: Biography of the Martial Arts Grandmaster Li Yaochen*. Beijing, Guangming Daily Publishing House, 2008.
出版物封面及「二龍戲珠」琴：柳琴著，《最後的鏢王：武林泰斗李堯臣傳》，北京：光明日報出版社，2008年



泰陳章作於腰下覆四月相向妙作

神暉

羽音當大暑迎入啟琴清風自然

Fig 3.
The *shenhui-style qin illustrated in Taiyin Daquan Ji* 太音大全集 (Complete Collection of the Ancient Music), compiled by Yuan Junzhe 袁均哲 during the Zhengde period (1506-1521).

Liu Qin, born into a distinguished literary Manchu family in Beijing, is a versatile artist and writer. She studied the *guqin* (**Fig.5**) under the tutelage of her uncle Yu Bosun 俞伯蓀 (1922-2013), and Li Xiangting 李祥霆 (b. 1940) (**Fig.6**), both celebrated figures in the field. Her initial instruction on traditional Chinese painting came from her mother, followed by further guidance from Aisin-Gioro Pu Jin 愛新覺羅·溥伒 (1893-1966), Aisin-Gioro Pu Quan 愛新覺羅·溥佺 (1913-1991), and Hu Jieqing 胡絜青 (1905-2001), the wife of Laoshe 老舍 (1899-1966). An enthusiast of photography, Liu Qin studied under Chairman Mao's photographer Du Xiuxian 杜修賢 (1926-2014). In literature, her mentor was Long Shihui 龍世輝 (1925-1991). In the 1980s, Liu Qin curated exhibitions for Guan Shanyue 關山月 (1912-2000) and Li Kuchan 李苦禪 (1899-1983) in Hong Kong and hosted her own photography exhibition at the National Art Museum of China in 1987.

Liu Qin has imparted her passion for the *guqin* to her daughter, Xiaoqiao Liu, the current owner of the present lot. **Fig.7** captures the current owner playing the *guqin* 'Er Long Xi Zhu' in 1983, with her great-uncle Yu Bosun by her side. On the verso of the photo is a handwritten letter from Yu Bosun addressed to Liu Qin:

「寄給琴兒留念：瑤瑤習琴爺爺伴，神情手勢自天然。畫謎變成小琴謎，喜有吾孫來接班。伯孫，一九八三，三，廿八日。相中之琴，八三年為瑤瑤新購得於蓉城，實為難得之珍品！音色堅實古樸，琴頭鑲白玉一塊，為二龍戲珠。」

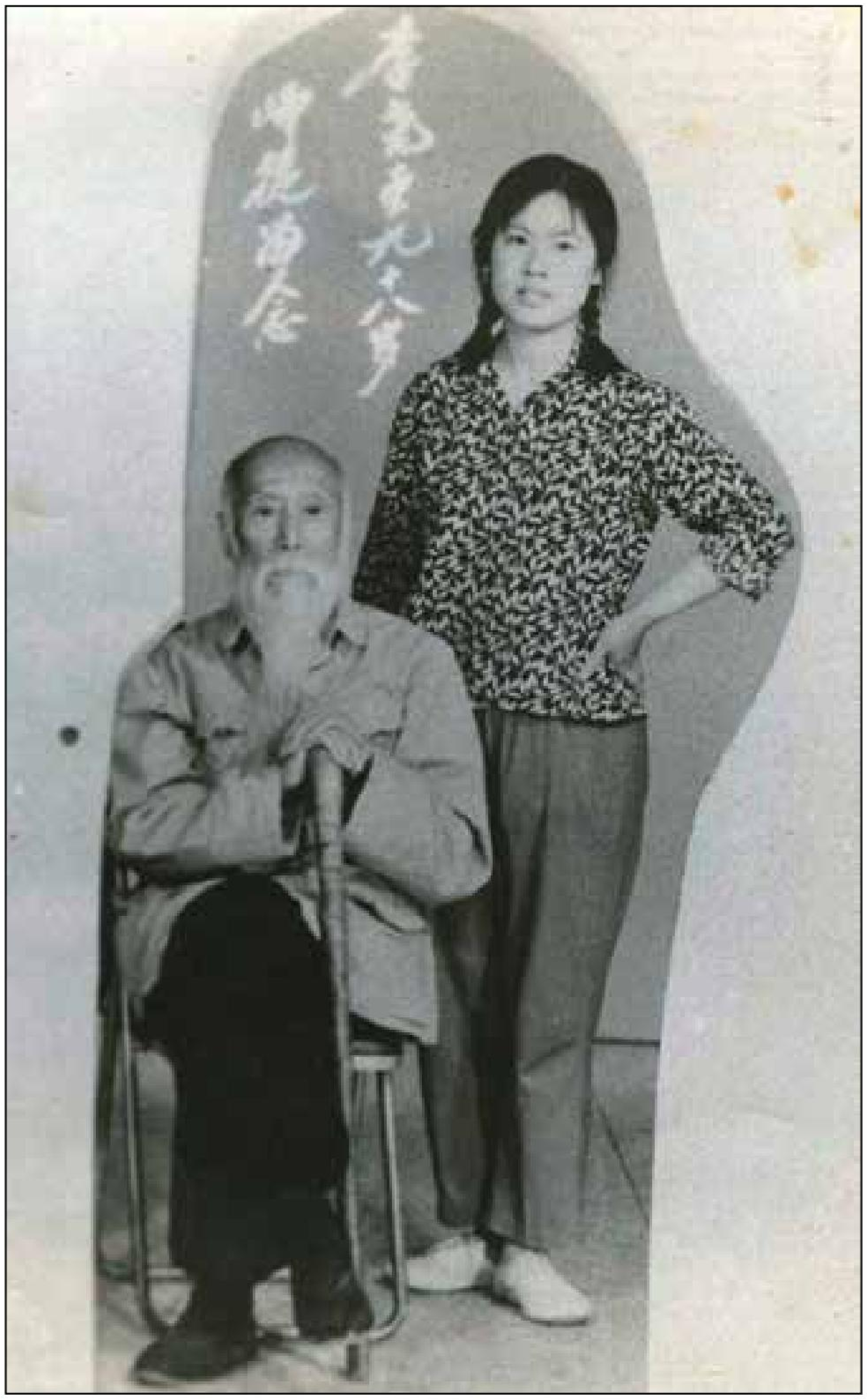


Fig 4.
Photo of Liu Qin and Li Yaochen
柳琴及李堯臣合影

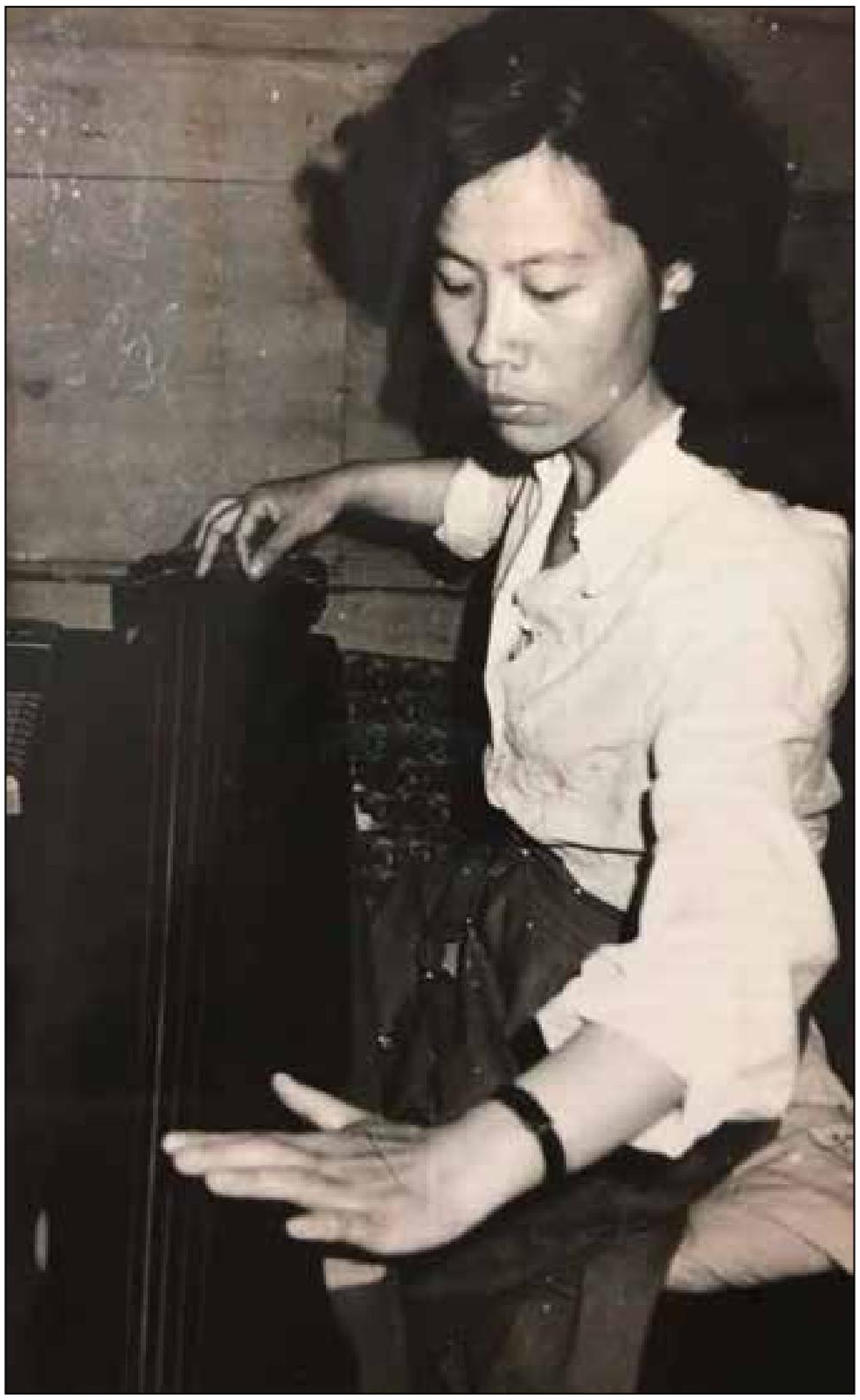
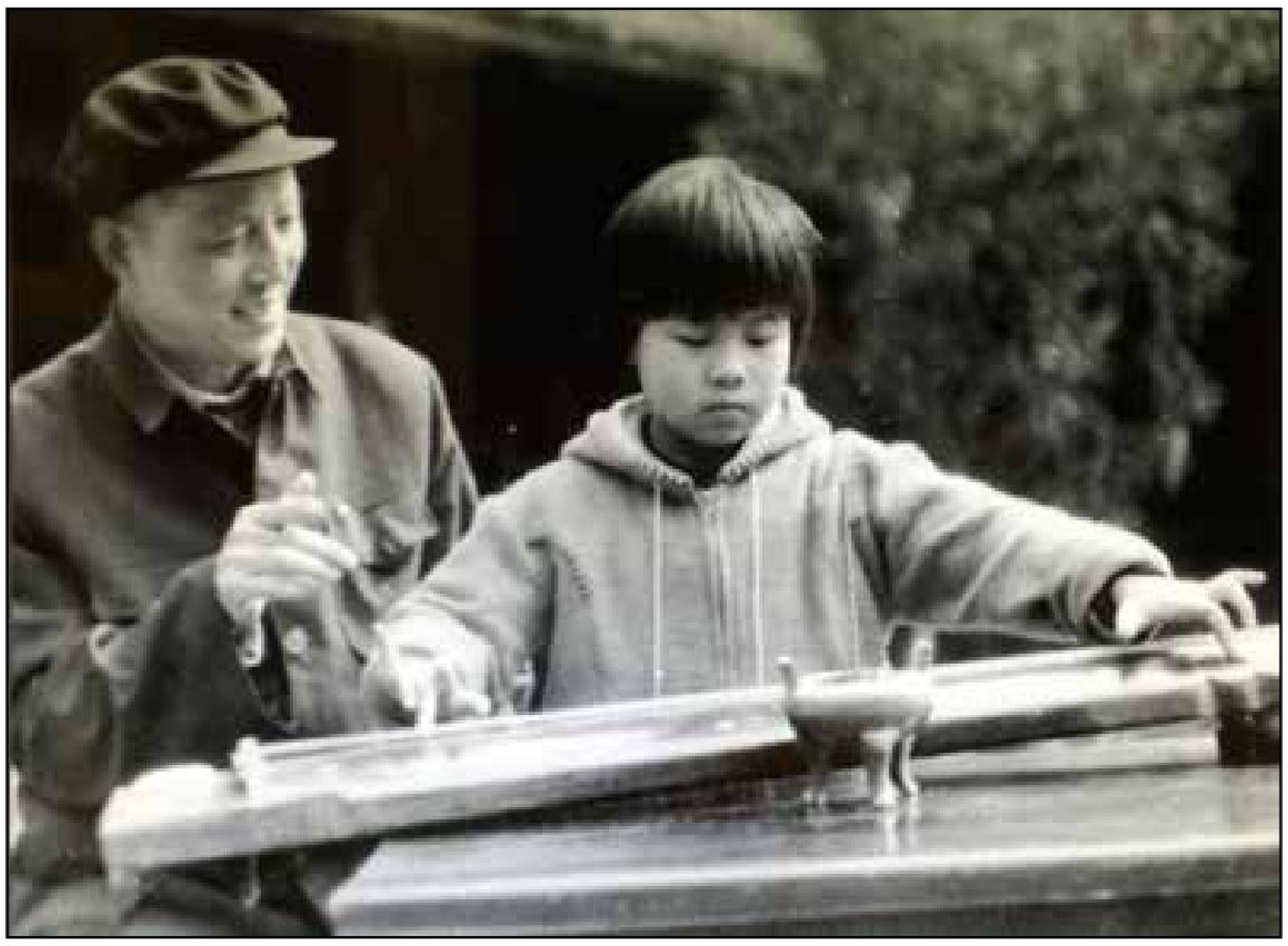
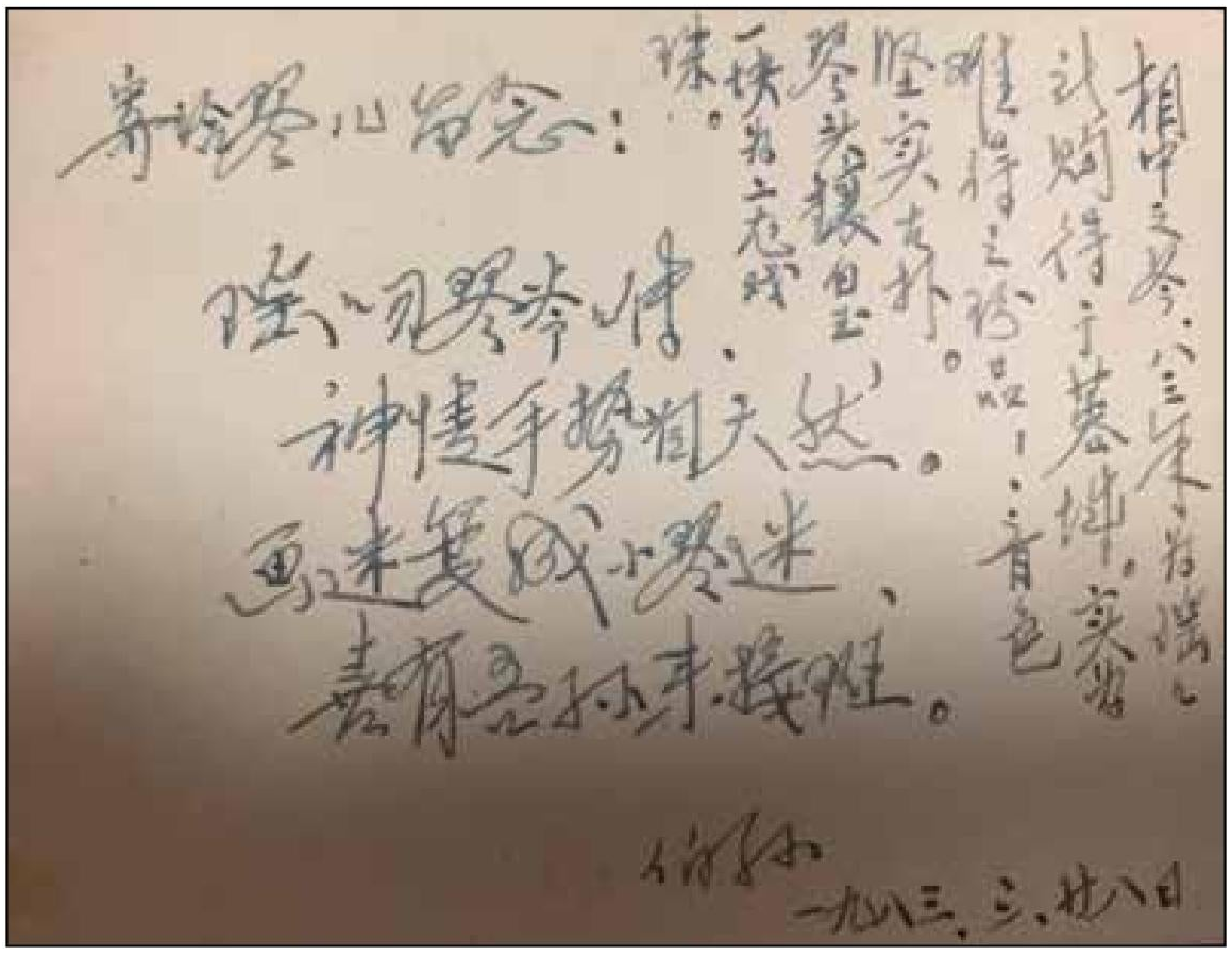


Fig 5.
Liu Qin playing the *guqin*
柳琴撫琴

It is a heartfelt dedication with a seven-syllable poem from Yu Bosun, dated 28 March 1983, celebrating the natural affinity and zeal for the *guqin* exhibited by Liu Qin's daughter, nicknamed Yaoyao. Yu Bosun details the acquisition of the *guqin* in 1983 in Chengdu, emphasizing its exceptional rarity. The instrument is described as producing a robust and ancient sound and is adorned with a white jade inlay on the forehead depicting two dragons chasing a pearl. It was a remarkably serendipitous twist of fate that this *guqin*, once owned by Liu Qin's mentor, Li Yaochen, came to be inherited by Liu's daughter through her uncle.

In the early 1980s, Liu Qin arranged for her daughter to stay with Yu Bosun within the Du Fu Thatched Cottage 杜甫草堂 Museum estate in Chengdu for about 18 months, where Xiao began her formal *guqin* training. Life with Master Yu was disciplined; Xiao would wake up at 5am to practice playing the *guqin* and singing for hours each morning. Upon her return to Beijing, she brought with her not only the 'Er Long Xi Zhu' *guqin* gifted by Yu Bosun but also the disciplined and resilient spirit he had instilled in her. Since then, the present lot has been a cherished companion for Xiao over forty years. (Fig.8) As a tangible embodiment of the quintessence of Chinese scholarly tradition, it has enriched the spirit of cultural inheritance by passing through the hands of three generations of masters and disciples over the last century.





寄給琴心留念：

[illegible]情，
神情手勢皆天然。
画迷變成小琴迷，
喜有吾孫來接班。

相中之琴，八三年[illegible]
[illegible]得于[illegible]，實為
難得之珍品！音色
堅實古樸。
[illegible]

伯蓀
一九八三、三、廿八日

Fig 7.
Xiaoqiao Liu and Yu Bosun 柳小喬及俞伯蓀
Yu Bosun's handwritten letter on the verso of the photo 俞伯蓀於照片後手寫信

Yu Bosun, born in Chengdu, Sichuan Province, was a well-versed *guqin* master and a prominent figure within the Shu School of Qin Music 蜀派古琴. He began his *guqin* studies at the age of 14 under the guidance of Chen Yunru 陳蘊儒 (1874-?) and Long Qinfang 龍琴舫 (1890-?). Throughout his career, Yu formed close relationships with prestigious *qin* players such as Aisin-Gioro Pu Jin and was dedicated to cultivating the next generation of *qin* musicians within the Shu School. Yu Bosun was not only skilled in performing ancient melodies but also composed new music for Tang and Song dynasty poems, particularly those by Li Bai 李白 (701-762) that evoke the landscapes of Sichuan. In recognition of his contributions to the field, Yu was honored with the Lifetime Achievement Award for Chinese Folk Music 中國民樂終身成就獎 in 2006 by the China Nationalities Orchestra Society.

Another *guqin* previously in Yu Bosun's collection, named "Tie Ke" 銕客 (Iron Guest), of the *Fengshi*-style 鳳勢式 (Pheonix Aspect), was illustrated in Wu Zhao ed., *Zhongguo Guqin Zhencui* 中國古琴珍萃 (Masterpieces of Chinese Guqin) (Beijing: Wenhua Yishu Chubanshe, 2018), no. 121, pp. 254-255. (**Fig.9**) A *Zhongni*-style 仲尼式 (Confucius-style) *huanghuali* and *zitan*-inlaid *baina* 百衲 (hundred-patch) *guqin* named 'Taigu Yuanyin' 太古元音, also gifted by Yu Bosun to the Liu family, was sold in our Hong Kong rooms on 1 December 2020, *Eternal Resonance: Music in Chinese Art*, lot 13. (**Fig.10**)

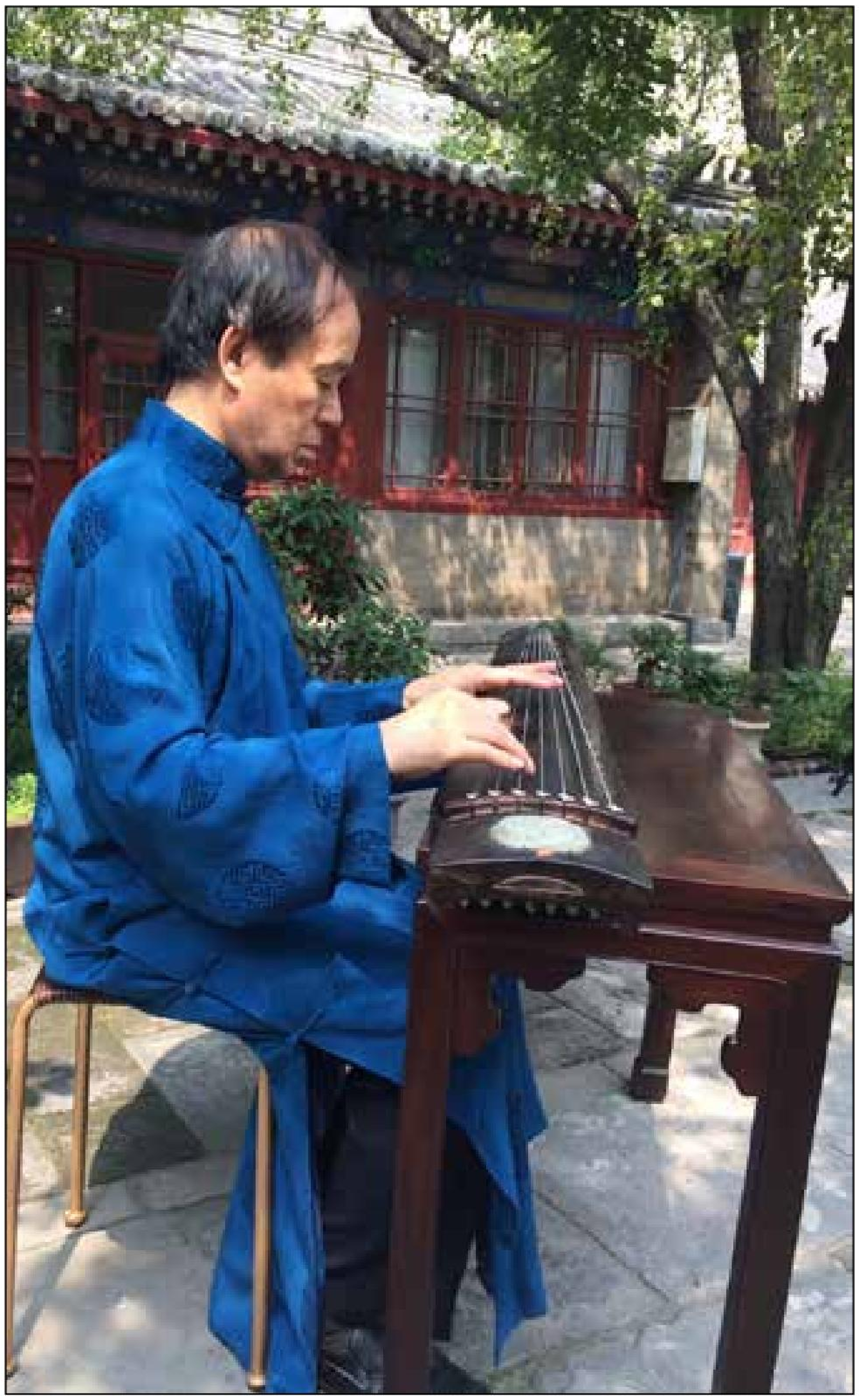


Fig 6.
Li Xiangting playing the 'Er Long Xi Zhu' <i>qin</i> in the Palace Museum, Beijing
李祥霆於北京故宮內撫奏「二龍戲珠」

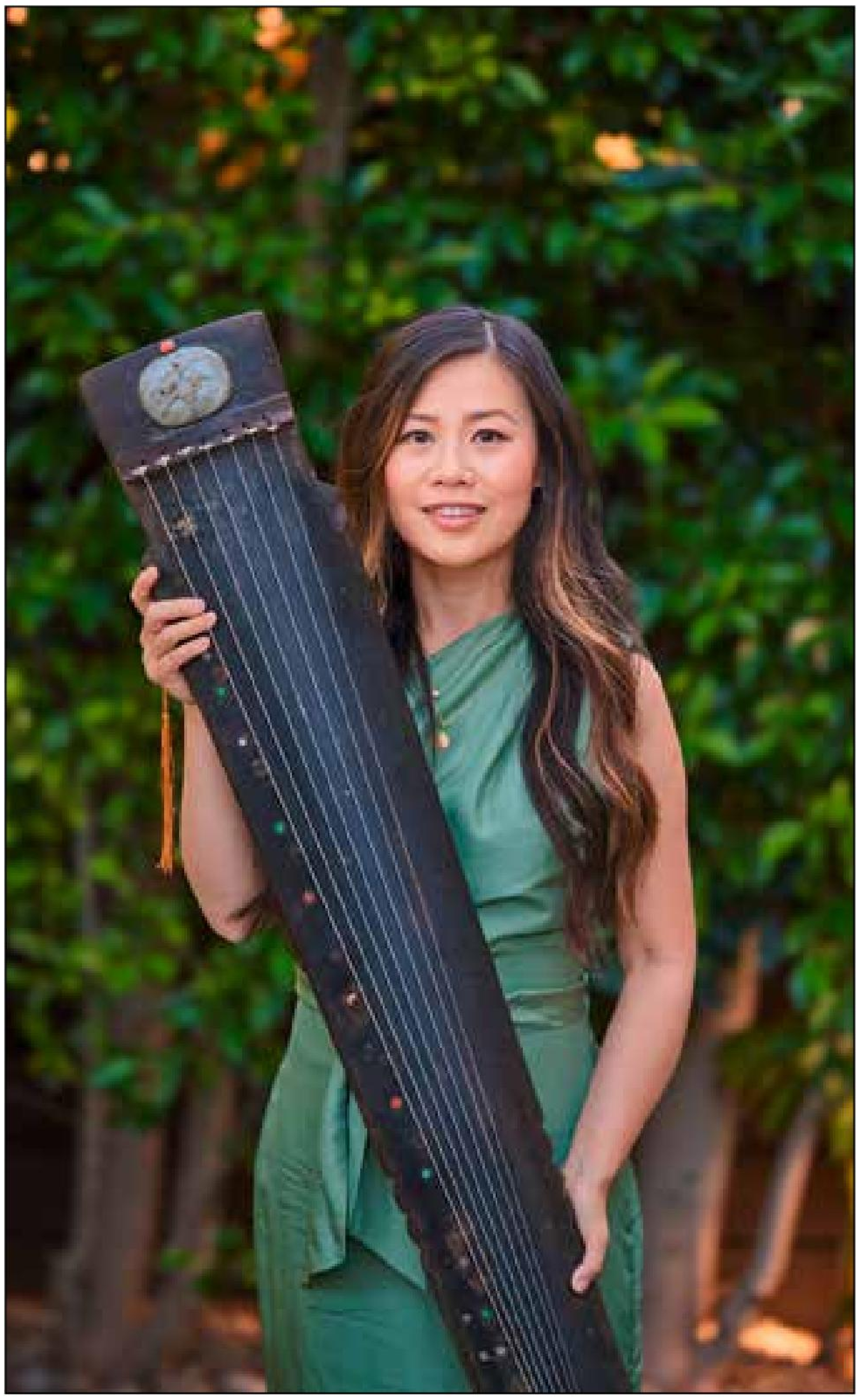


Fig 8.
Xiaoqiao Liu Winter with the ‘Er Long Xi Zhu’ *qin*
琴主柳小喬

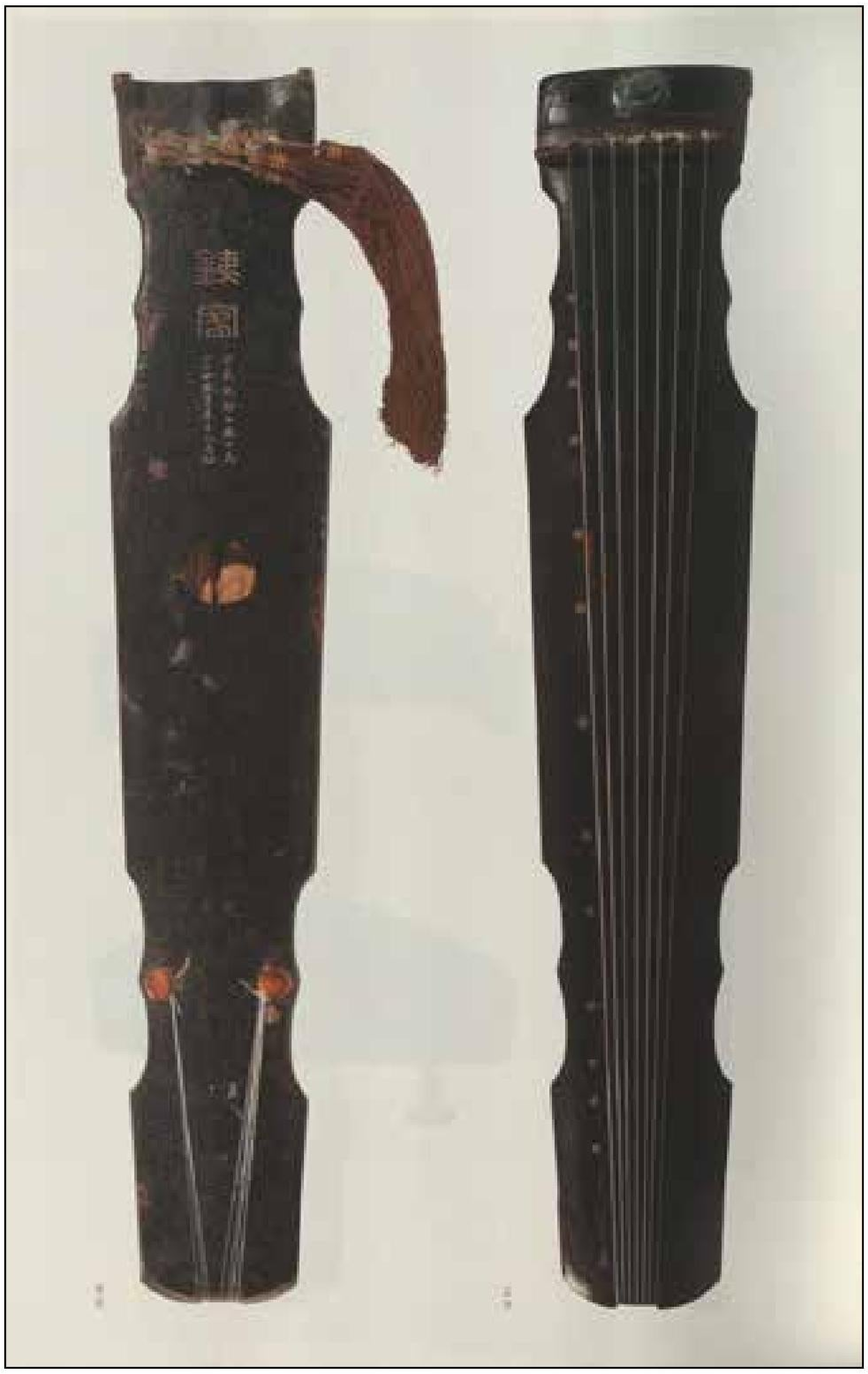


Fig 9.
“Tie Ke” 銕客 (Iron Guest) from Yun Bosun’s collection 俞伯蓀舊藏, Illustrated in Wu Zhao ed., *Zhongguo Guqin Zhencui* 中國古琴珍萃 (Masterpieces of Chinese Guqin) (Beijing: Wenhua Yishu Chubanshe, 2018), no. 121, p255.

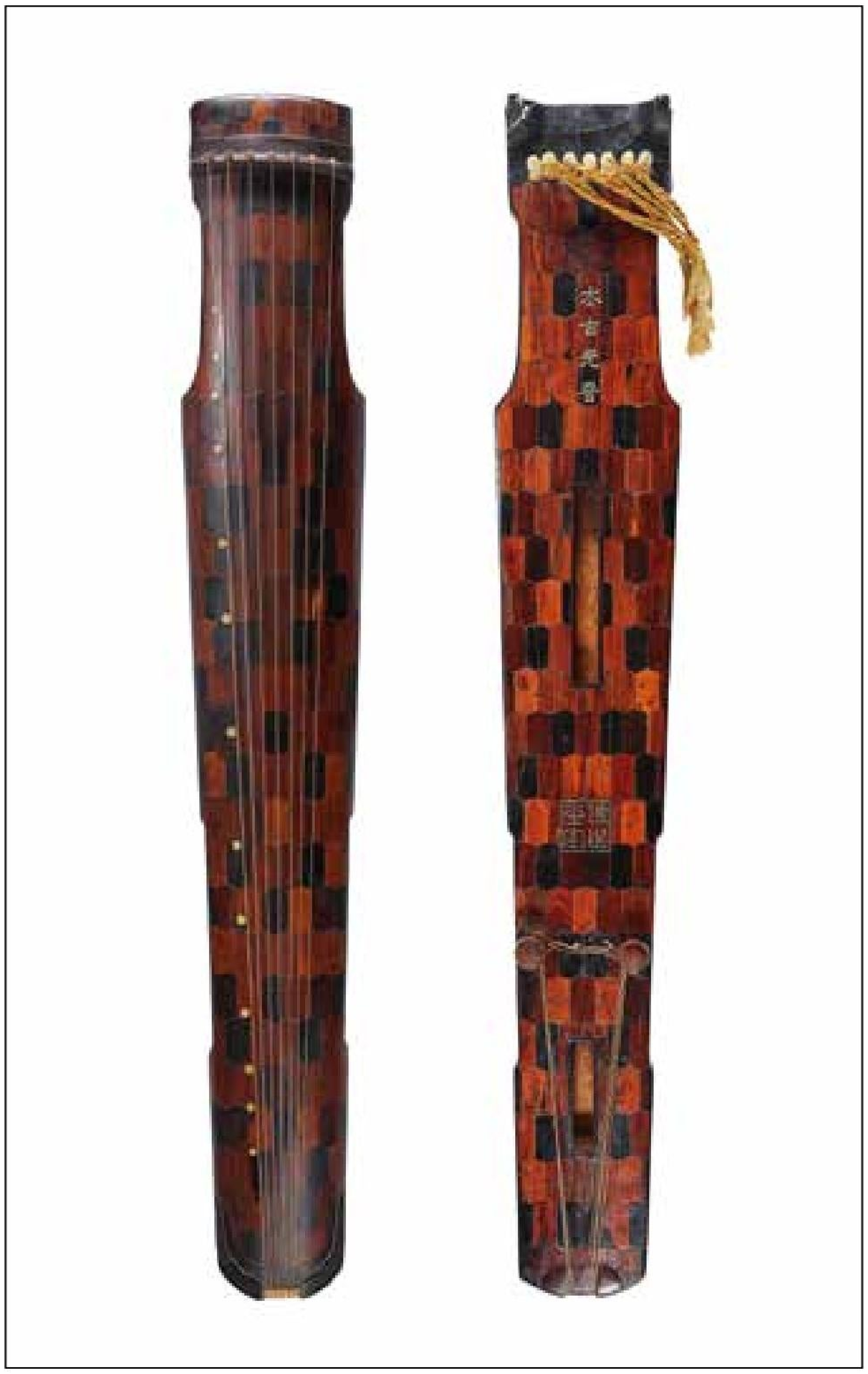
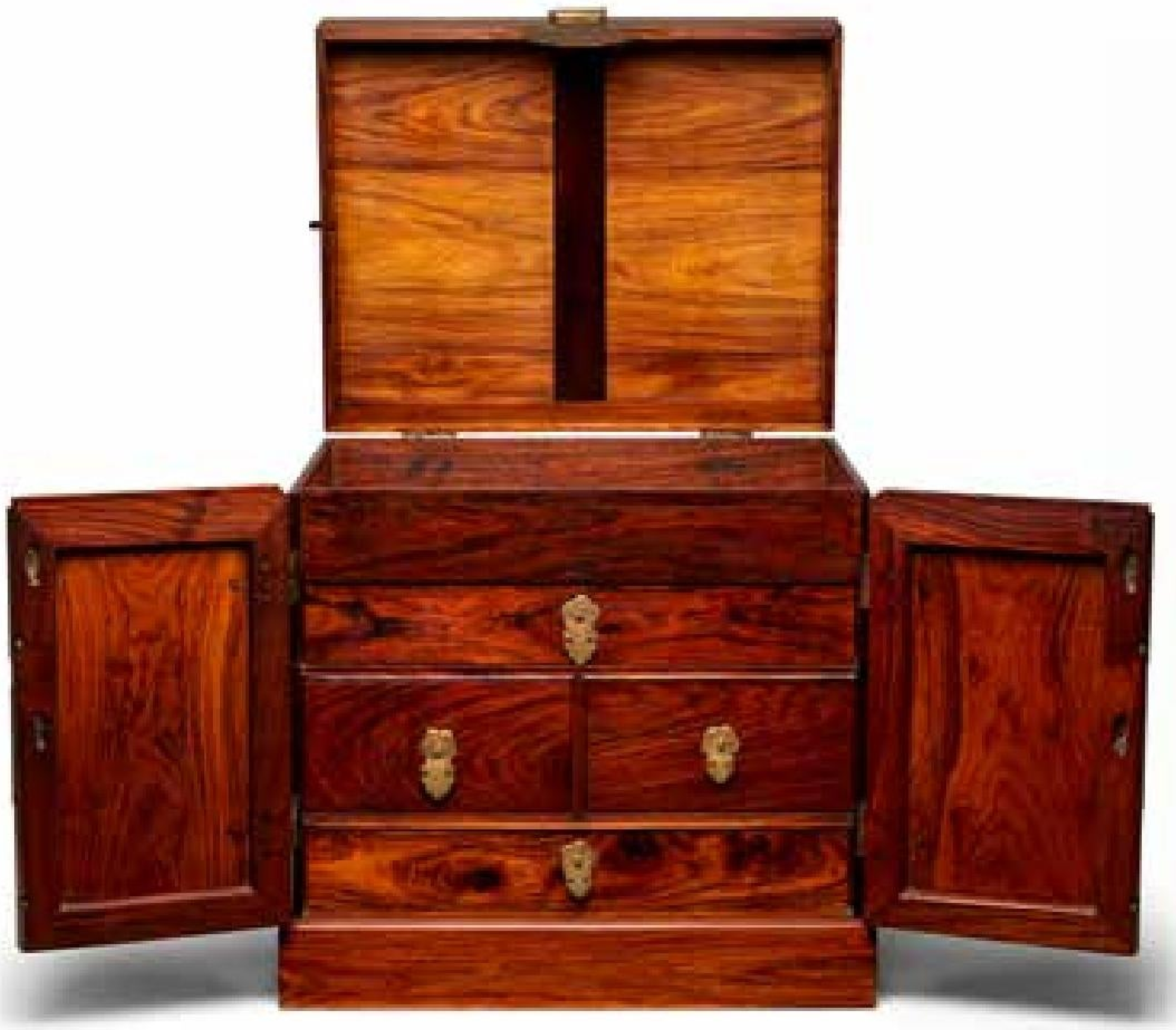
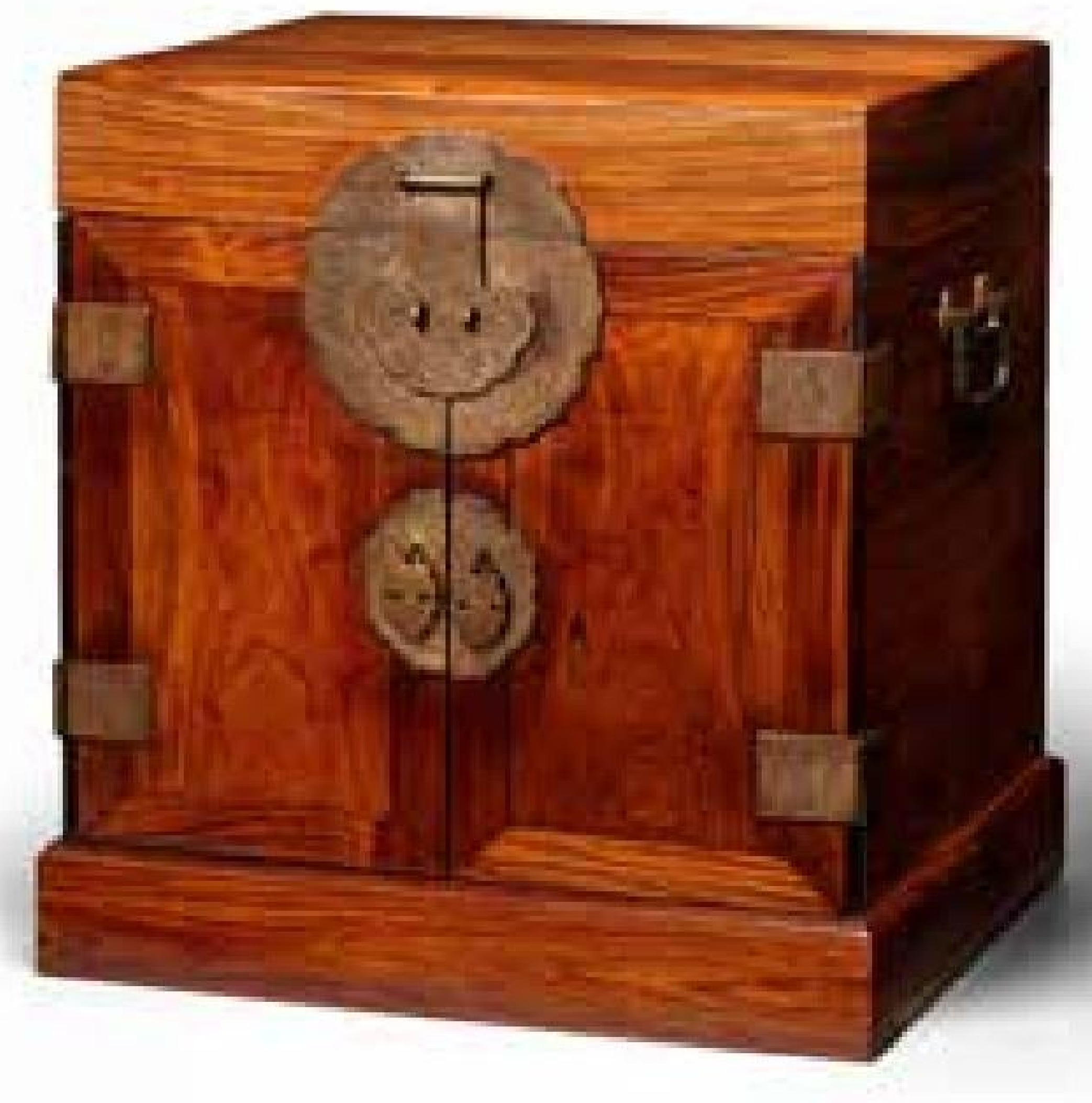


Fig 10.
‘Taigu Yuanyin’: An Important and Rare ‘Confucius-style’ Huanghuali and Zitan-inlaid ‘Hundred-patch’ Guqin, Ming dynasty
明 嵌黃花梨紫檀「太古元音」仲尼式百衲琴
Bonhams, Hong Kong, *Eternal Resonance Music in Chinese Art*, 1 December 2020, lot 13.
俞伯蓀及柳小喬舊藏





PROPERTY FROM ROBERT AND LISA KESSLER

12

A RARE HUANGHUALI SEAL CHEST, GUANPIXIANG

18th/19th century

The rectangular chest with finely-figured flush doors and top opening to reveal an interior shelf set over a compartment housing four drawers all composed of *huanghuali* the floral-shaped pulls, mounts, brackets and *ruyi*-shaped lockplate elegantly incised with a combination of goemetric borders and bird heads, and mounted at each side with bail handles.

16 3/8 x 15 1/8 x 12in (41.6 x 38.4 x 30.5cm)

$30,000 - 50,000

十八/十九世紀 黃花梨官皮箱

Provenance

The Feng Wen Tang Collection, Hong Kong;
Christie's, Hong Kong, *The Feng Wen Tang Collection of Bamboo Carvings and Furniture*, 3 June 2015, lot 2822;
Collection of Robert and Lisa Kessler.

來源：
香港奉文堂舊藏
香港佳士得，「奉文堂藏竹雕及家具」，2015年6月3日，拍品編號2822
羅伯特及麗莎· 克瑟勒伉儷（Robert and Lisa Kessler）珍藏

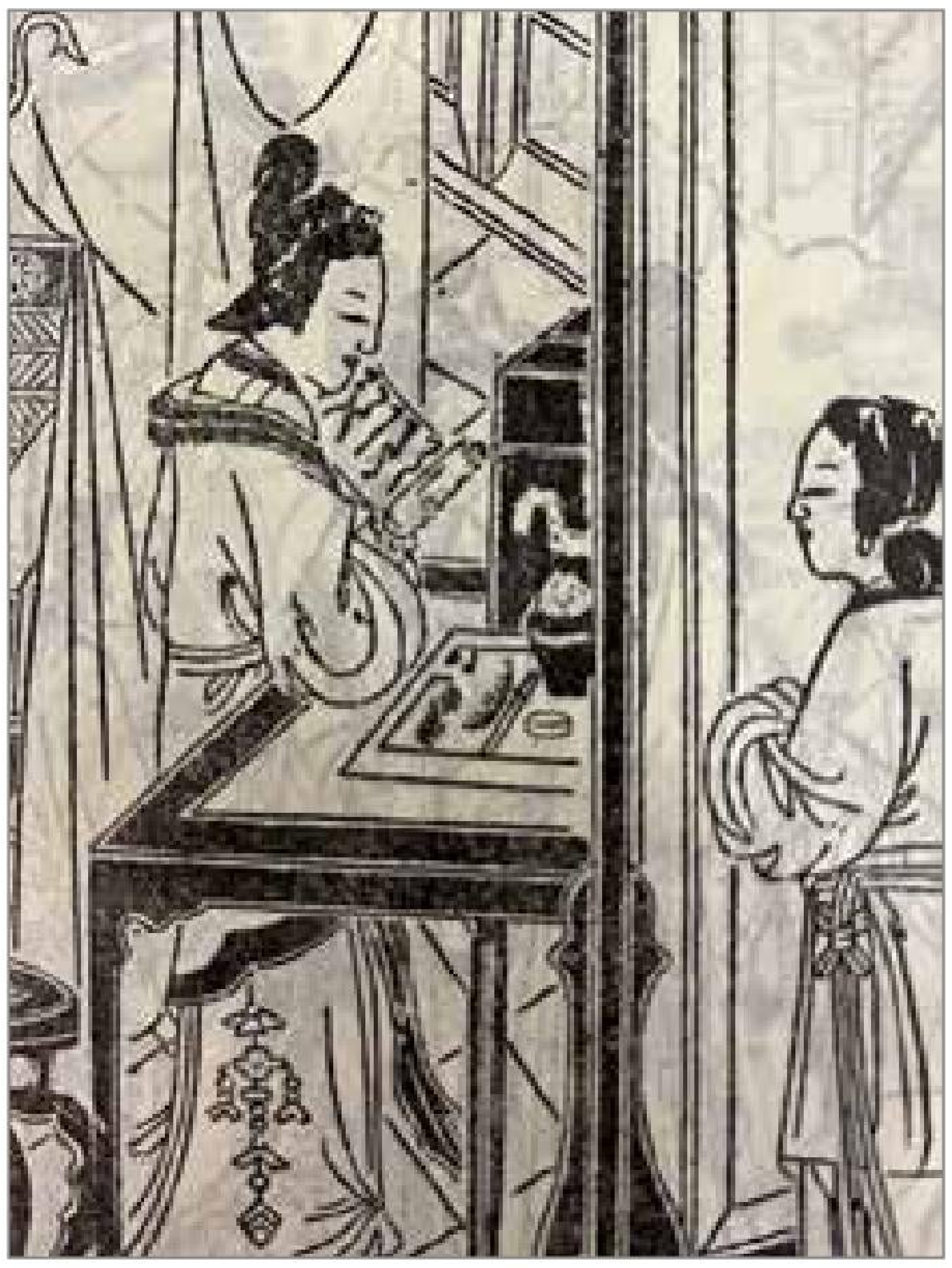


Fig 1.
Detail of a woodblock illustration from *Xi Xiang Ji* 西廂記 (Romance of the Western Chamber), carved and published by Liu Longtian 劉龍田 (a. late 15th century)

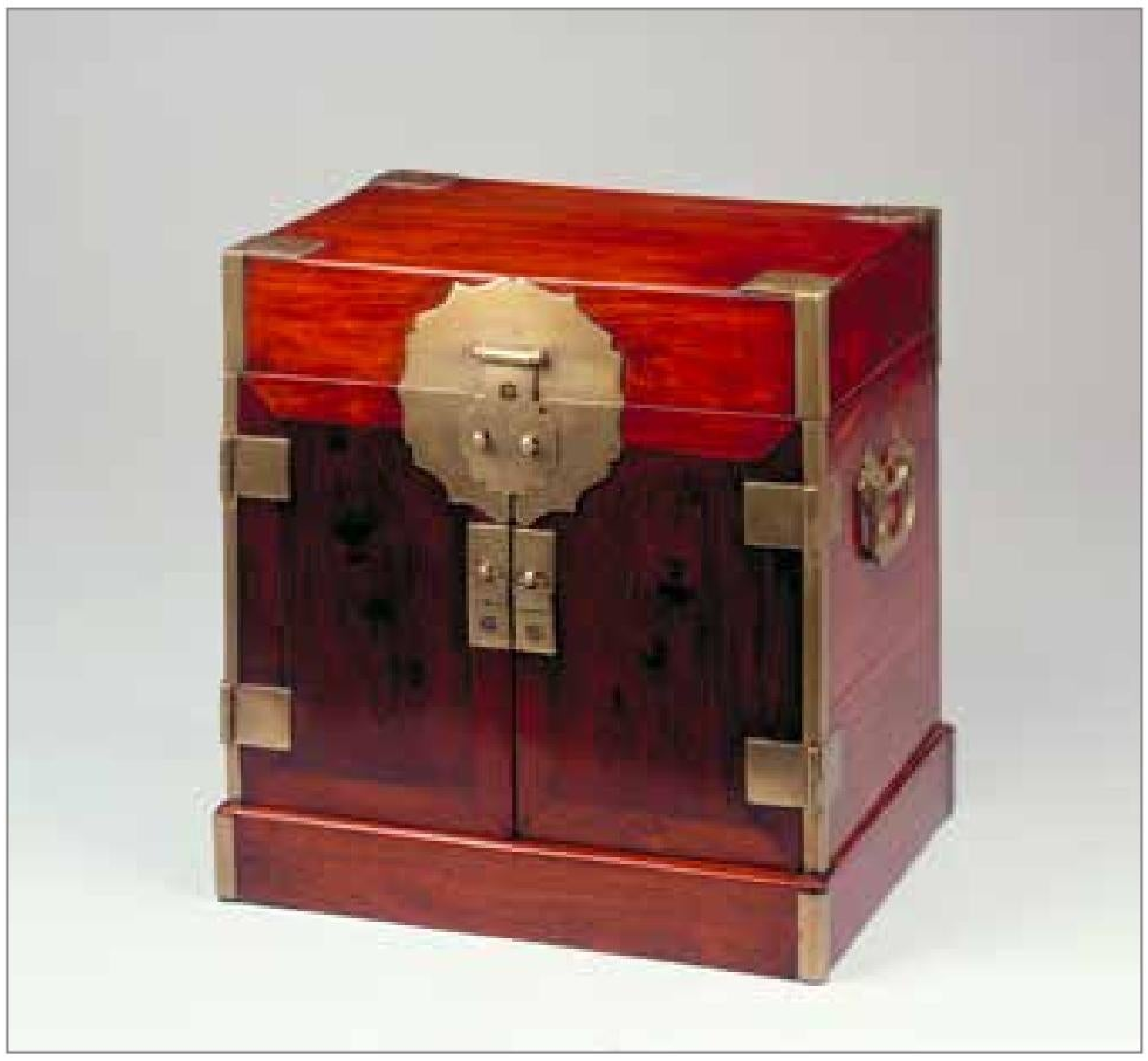
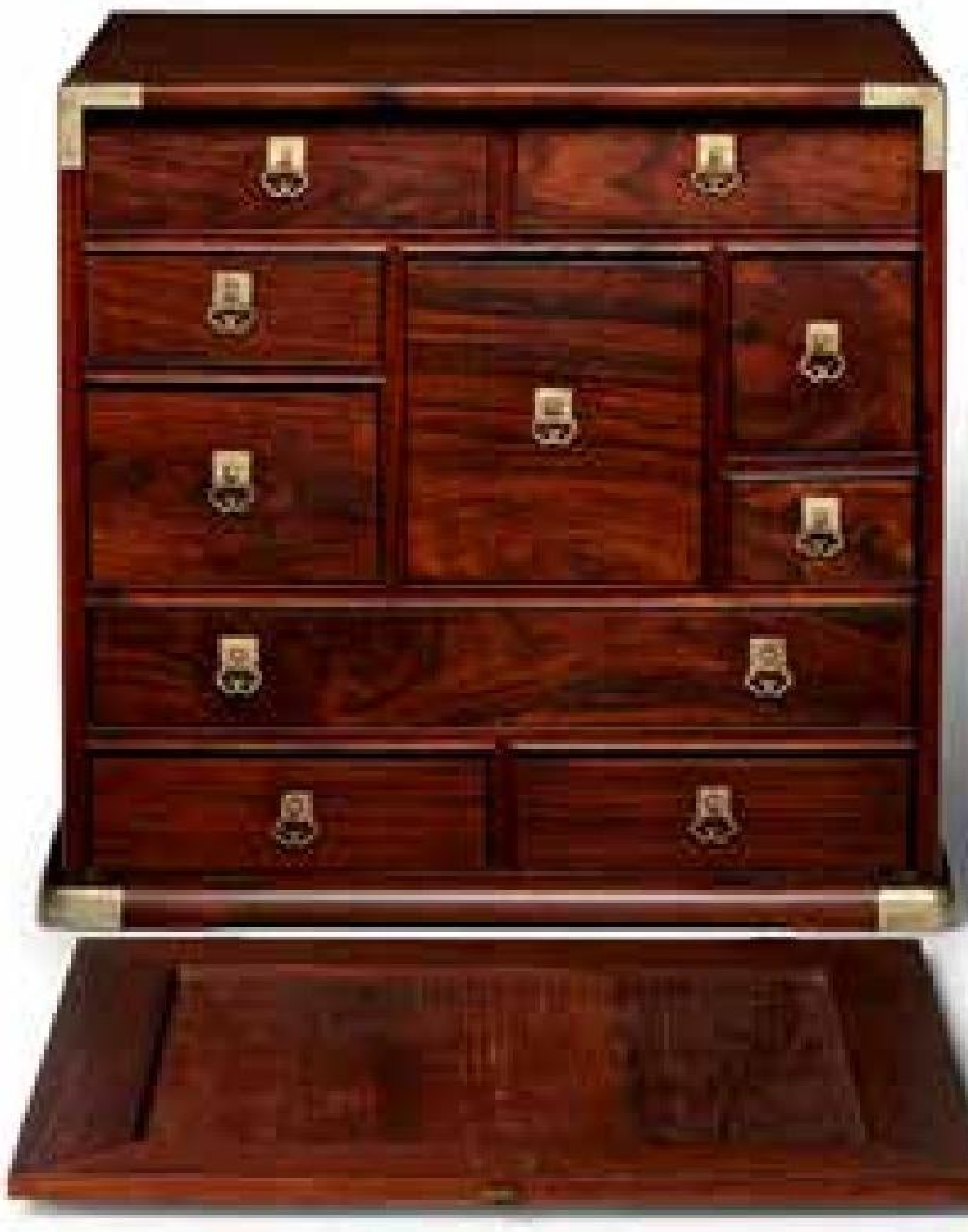
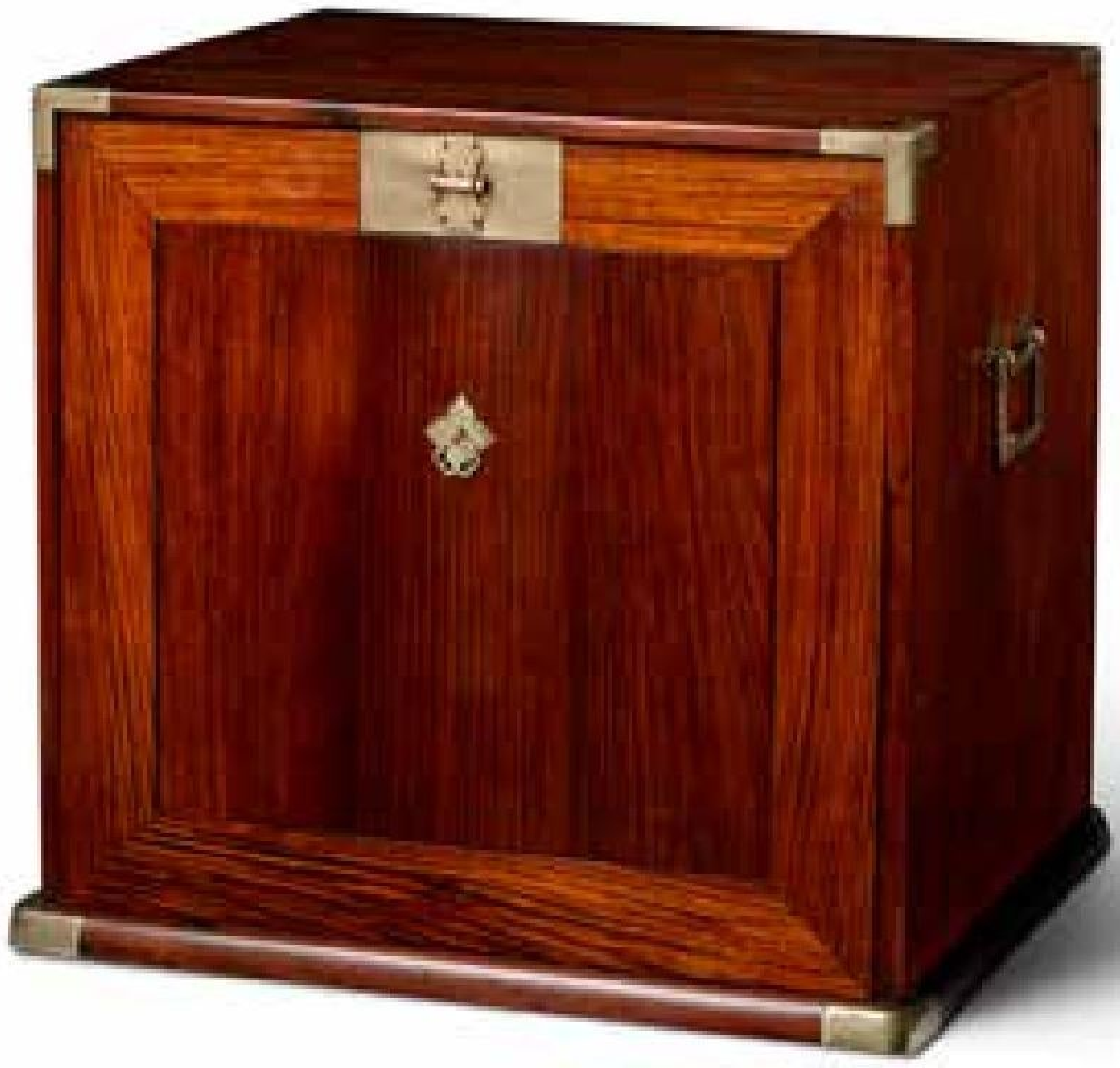


Fig 2.
A Huanghuali Tabletop Storage Chest, 17th century. 13 13/16 x 13 3/8 x 10 1/8 in. (35.08 x 33.97 x 25.72 cm). Gift of Ruth and Bruce Dayton 98.66.1a-h. Minneapolis Institute of Art.

As shown in Fig.1, small storage chests like the present lot are commonly found in women's bedrooms for cosmetics and jewelries. They could be also used for the storage of scholar's objects such as brushes, inksticks and seals. The example represented in the woodblock print features a short base and a canted lid, while the present lot has a tall bass and flat lid.

For similar chests, see a slightly smaller one with a collapsible mirror stand fitted into the top tray included in Shing Yiu Yip et al., *Chan Chair and Qin Bench: The Dr. S. Y. Yip Collection of Classic Chinese Furniture II*, Hong Kong, Art Museum, The Chinese University of Hong Kong, 1998, pl. 64, pp. 184-5. An even smaller chest of the same type, with its lid and base reinforced with brass corner strips, is illustrated in Robert D. Jacobsen and Nicholas Grindley, *Classical Chinese Furniture in the Minneapolis Institute of Arts*, Minneapolis, The Minneapolis Institute of Arts, 1999), no. 67, pp. 186-7. (Fig.2) For another example also featuring intricately incised metalwork, refer to the exhibition catalog *Splendor of Style: Classical Furniture from the Ming and Qing Dynasties*, Taipei, National Museum of History, 1999, pp. 182-183, from the collection of Mr. Lin Muhe. Beyond the metalwork, this 16th-century chest is also adorned with exquisite Imperial-style carvings on the door panels, lid edges, and base.





PROPERTY FROM ROBERT AND LISA KESSLER

13

A FINE HUANGHUALI MEDICINE CHEST, *YAOXIANG*

18th century

The rectangular chest constructed with a removeable panel door fitted with a *baitong* lock plate above a pierced *ruyi*-head pull suspended from a flush floral plate, the interior fitted with an asymmetrical arrangement of nine drawers fitted with pierced *ruyi*-shaped pulls into a thumbprint-edge frame, the elegantly figured housing fitted with *baitong* corner brackets and square handles for transport.
14 x 15 1/8 x 12 1/2in (35.5 x 39.4 x 31.8cm)

$18,000 - 25,000

十八世紀 黃花梨藥箱

Provenance
J.J. Lally & Co., New York, 2015
The Robert and Lisa Kessler Collection

Exhibited/Published
J.J. Lally & Co, *Chinese Art from the Scholar's Studio*, New York, March 13 - April 15, 2015, no. 9

來源：
紐約藍理捷古董商，2005 年
羅伯特及麗莎· 克瑟勒伉儷（Robert and Lisa Kessler）珍藏

展覽/出版：
藍理捷，*Chinese Art from the Scholar's Studio*，紐約，2015 年 3 月 13 日 - 4 月 15 日，展品/圖版編號 9

Medicine chests with a single panel front are often found with a wood carrying handle as opposed to side bale handles, which makes this lot unusual. See a *yaoxiang* sold at Sotheby's Hong Kong, 6 October 2016, lot 3008. See a collection of medicine chests found in the Liang Yi Museum and published in Evarts, Curtis, *Liang Yi Collection. Small Objects*, Hong Kong, United Sky Resources, 2007, nos. 68 and 69, pp 120-121.

Property from a Private New York Collection

PROPERTY FROM A PRIVATE NEW YORK COLLECTION

14 W Y

A FINE AND RARE HUANGHUALI HORSESHOE BACK ARMCHAIR

16th/17th century

The gracefully curved crestrail of five sections joined by pressure pegged scarf joints terminating in out-swept hooks with a low-relief *chi* dragon, the c-shaped splat extensively carved in relief forming three registers, the top cartouche with five coiled *chi* dragons, the central panel depicting a vase of chrysanthemums and *lingzhi* fungus, as well as a tripod censor on a scholar's rock, the bottom register of scrolling foliage, the splat flanked by narrow shaped flanges of scrolls to the top and *chi* dragons at the bottom, the seat frame supported by two dovetailed transverse stretchers molding inward, ending in a beaded edge, the circular-section front and back posts continuing through the seat frame, with pierced *chi* dragon spandrels tenoned into the underside of the arm in front of the curved 'goose-neck,' beneath the seat a beaded-edge curvilinear and cusped apron to the front and similar *kunmen* aprons on the sides, all carved with *chi* dragons and rolling scrolls, the legs joined by a footrest and square-section stepped stretchers, the front and side aprons underneath with carved scroll spandrels.

*40 x 23 1/4 x 17 9/16in (101.6 x 59 x 44.6cm) *double check width**

$400,000 - 600,000

十七世紀 黃花梨瓶菊清供螭龍紋圈椅

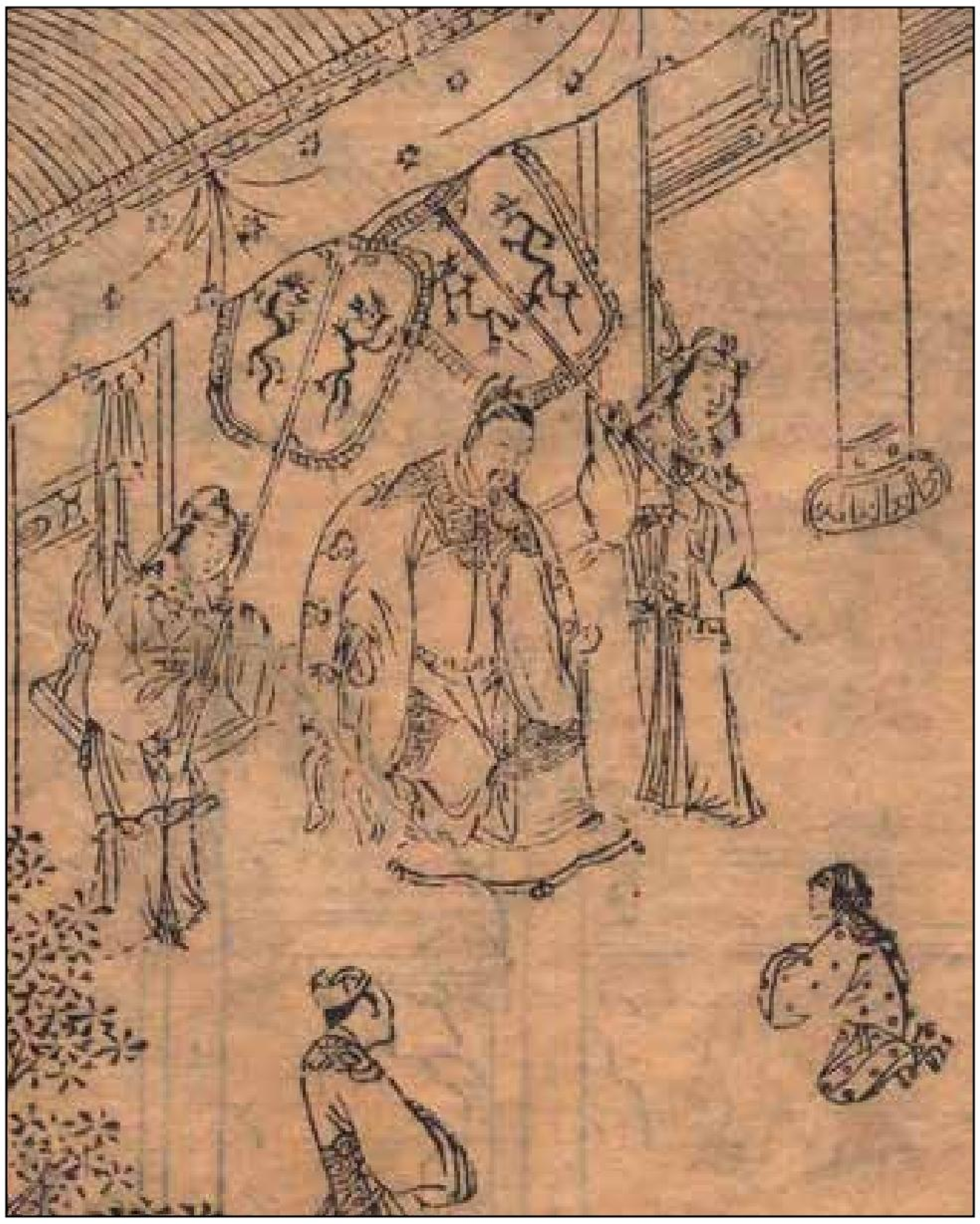


Fig 1.
Detail of the illustration "Shisan'er Wusui Chaotian 十三兒五歲朝天" in *Erke Pai'an Jingqi* 二刻拍案驚奇 (Slapping the Table in Amazement II), edited by Ling Mengchu 凌濛初 (1580-1644), published in 1632 by Shangyou Tang 尚友堂.

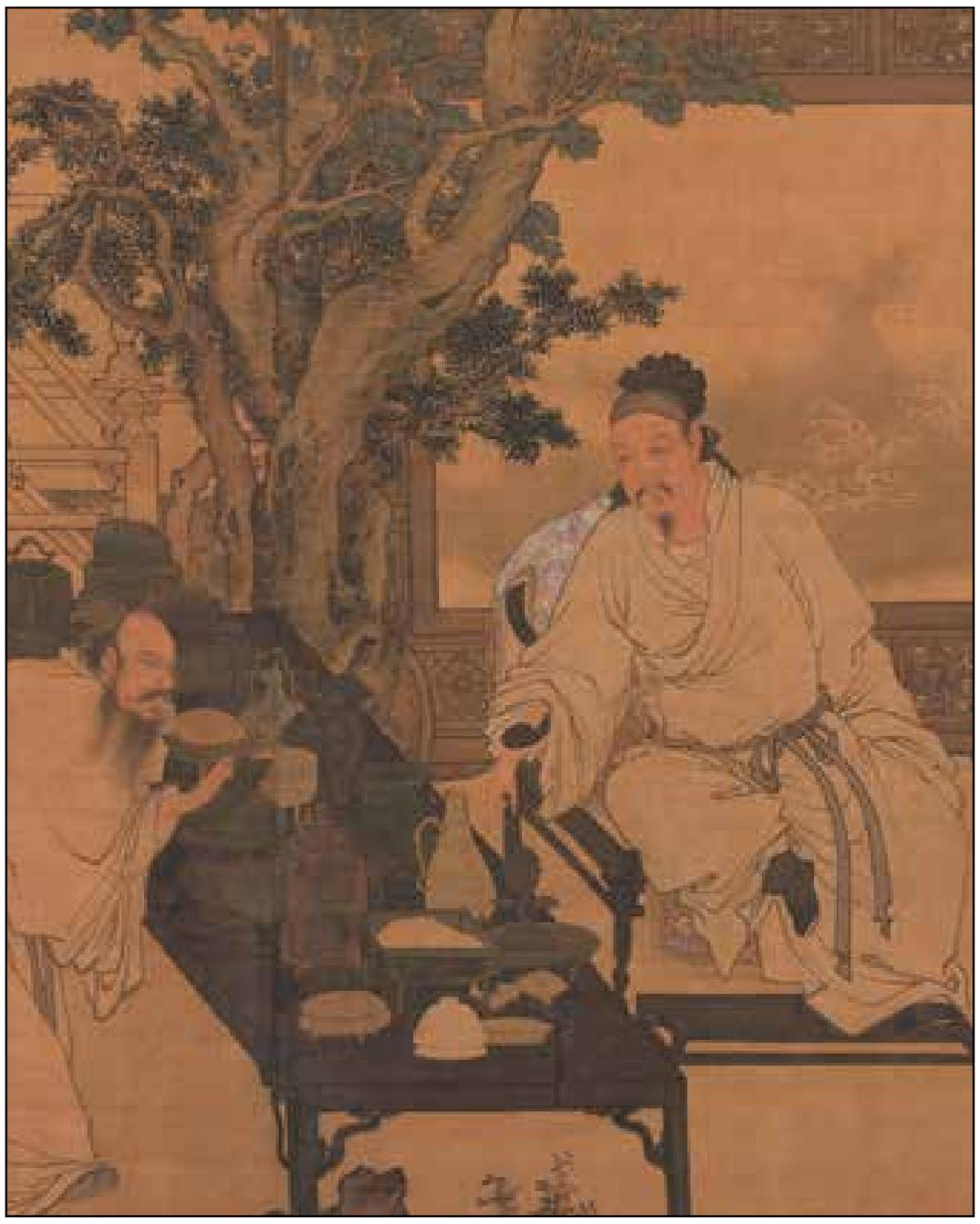


Fig 2.
Detail of Du Jin 杜堇 (1465-1509), Enjoying Antiquities 玩古圖. Hanging scroll, ink and color on silk, 126.1 x 187cm. National Palace Museum, Taipei

Although the carving on this chair is elaborate, the simplicity of its long, undecorated lines—including the rear legs, crestrail, S-shaped *lianbanggun* 聯幫棍 (supporting posts joined to the midsection of the armrest and seat frame), and rear stretcher—balances the design and conveys a sense of solemn power. This harmonious balance makes it ideally suited for use as a singular chair for the head of the household or authoritative officials. It is often positioned in front of a large painting screen, a setup depicted in both Ming dynasty paintings and woodblock illustrations (**Figs.1 & 2**).

The most striking feature of the chair is the rectangular central cartouche on the back splat, which depicts the pictorial subject *pinghua qinggong* 瓶花清供 (flower offering). This genre of painting, which portrays flowers from different seasons in archaic bronze vessels or similarly styled vases, was already well-established in the Ming dynasty. Examples include Sun Kehong 孫克弘 (1532-1611), *Taiping Chunse* 太平春色 (Peaceful Empire in the Colors of Spring), in the National Palace Museum, Taipei (**Fig.3**), the painting *Flower Vase* by Chen Hongshou 陳洪綬 (1598/99-1652), at the British Museum (accession no. 1978,1009,0.1), depicting two vases of chrysanthemums, and Leaf F of the album *Landscapes, Figures, and Flowers*, dated 1618-1622, by the same artist from the collection of The Metropolitan Museum of Art, New York (accession no. 1985.121a–l).

Black splats with such representational rendering are extremely rare. The Minneapolis Institute of Art (MIA) holds a Ming-early Qing *huanghuali* armchair of similar dimensions that features a reminiscent cartouche of flower offering (Gift of Ruth and Bruce Dayton, accession no. 92.69). It depicts a vase with begonia sprigs and a censor (**Fig.4**). Its splat is adorned with two pairs of *chi* dragons, positioned above and below the flower offering panel respectively. However, the decoration on its aprons is much simpler, consisting of interlocking

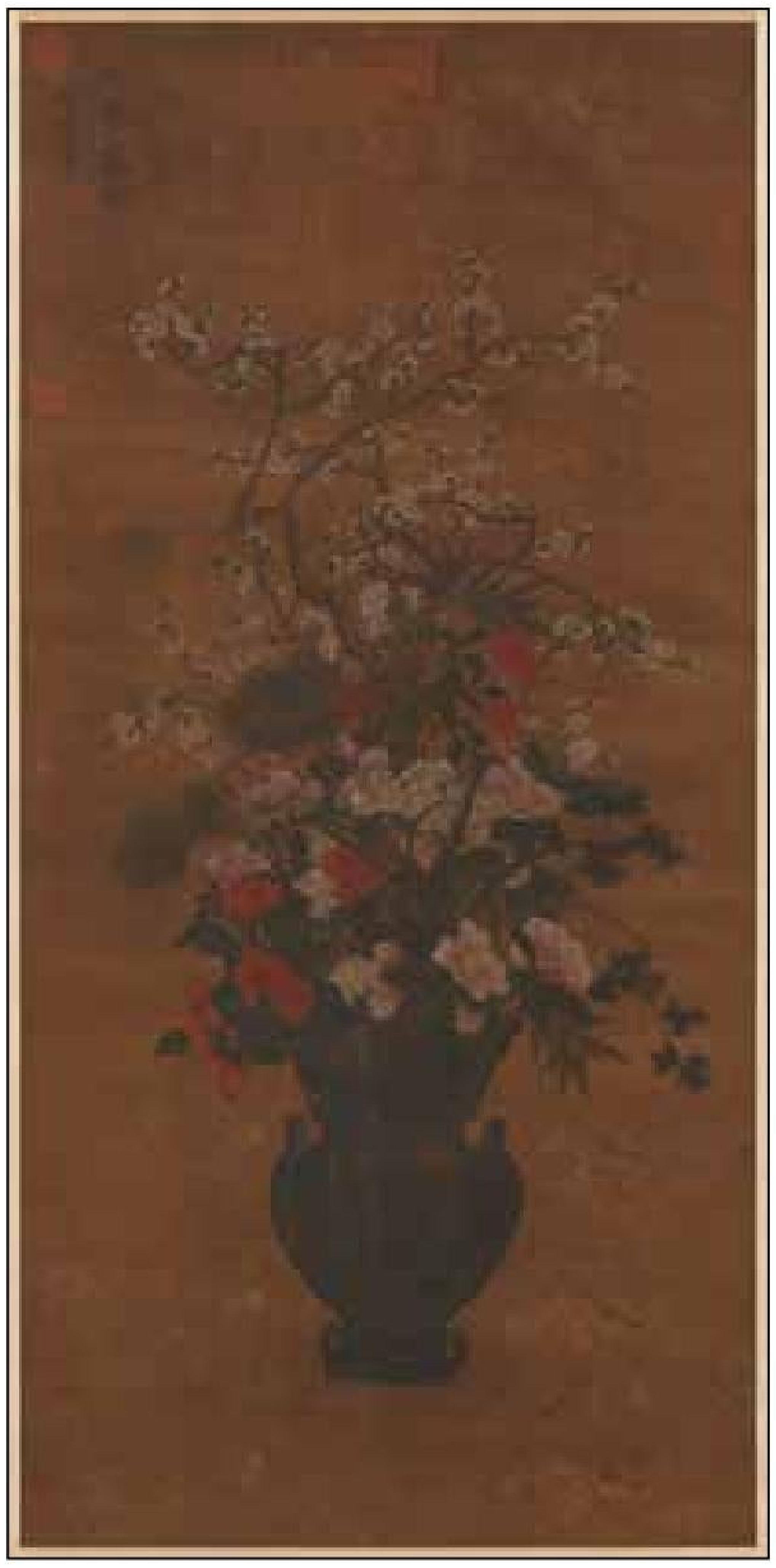
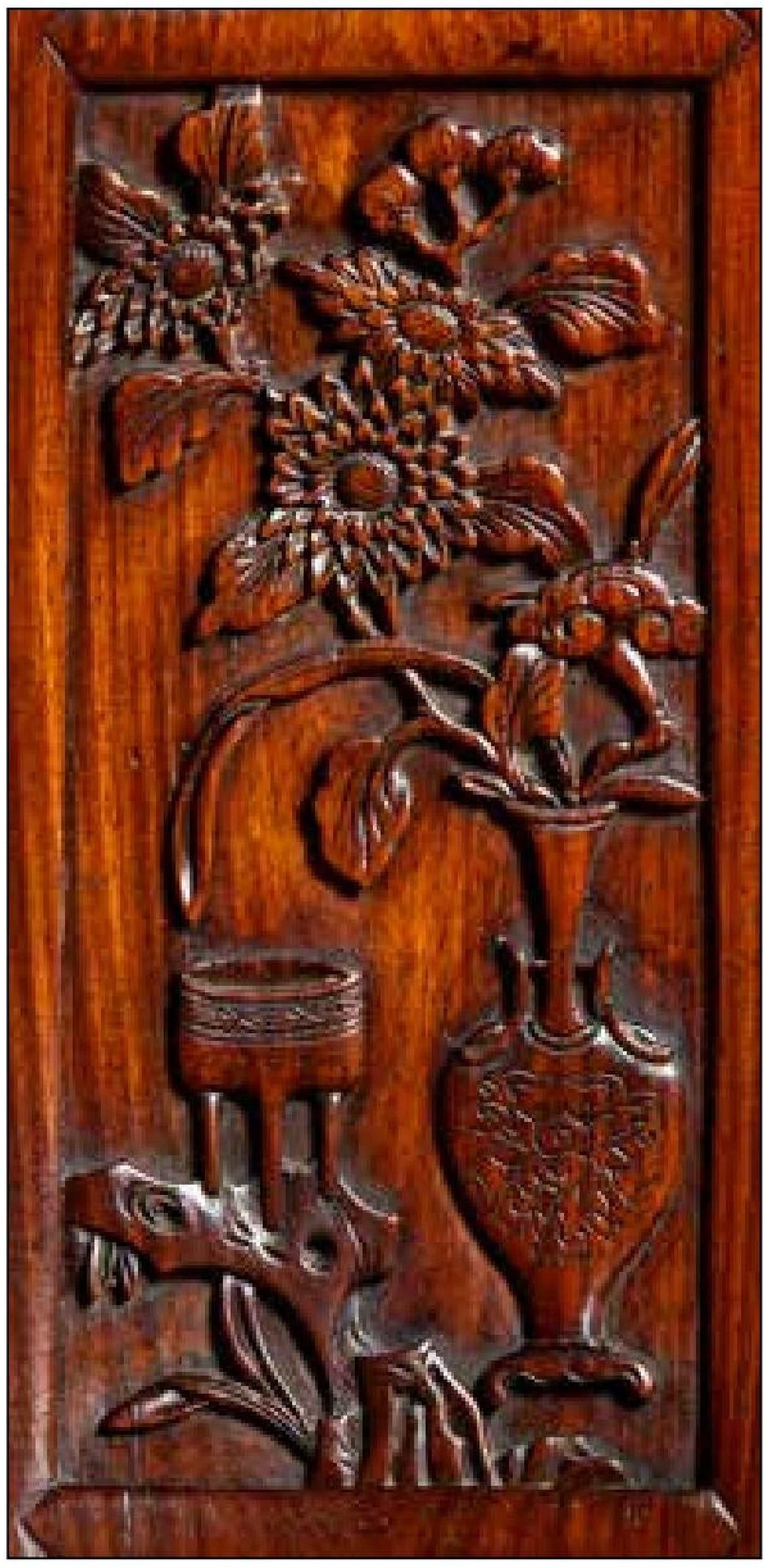


Fig 3.
Sun Kehong 孫克弘 (1533-1611), *Peaceful Empire in the Colors of Spring* 太平春色. Hanging scroll, ink and color on silk, 131 x 63.4cm. National Palace Museum, Taipei.



(detail)

tendrils. An almost identical chair was sold with another as a pair in the single-owner sale of the Liu Yu Zhai 留餘齋 Collection (Huang Dingzhong 黃定中, Zhongshan, Guangdong Province) at China Guardian on 4 December 2020, lot 3604. The flower offering panels on the two chairs differ: one is the same as that on the MIA chair, while the other represents a bronze *gu* with chrysanthemums and a lidded tripod censor. This suggests that these chairs were originally produced as part of a set of two or more, each with slight variations in the depiction of flowers and vessels.

The *chi* dragons on this chair closely resemble the style of carving found on a dressing table cabinet (*jingtai* 鏡臺) in Wang Shixiang, *Connoisseurship of Chinese Furniture: Ming and Early Qing Dynasties*, Chicago, 1990, see Vol.I, p. 169, fig. 6.23 for details of carving on a panel, and Vol. II, plate E28, p. 176 for the complete piece. Wang Shixiang dates this style to the late Ming-early Qing period, a time noted for the production of much hardwood furniture (*ibid*, p. 171). A similar style of *chi* dragons can also be found on a *huanghuali* and boxwood two-tier carry box in Grace Wu Bruce, *Ming Furniture: Dr. S. Y. Yip Collection*, Hong Kong, 2015, no. 33, pp. 188-191.

(detail)

In addition to the magnificent carving on the main structural components, the handrests of the crest rail are distinctively adorned with a downward swooping snub-nosed *chi* dragon. This unique feature is found on two Ming dynasty folding armchairs: one formerly in the Museum of Classical Chinese Furniture, Renaissance, California, see Wang Shixiang and Curtis Evarts, *Masterpieces from the Museum of Classical Chinese Furniture*, Chicago and San Francisco, 1995, no. 35, pp. 74-75, dated to the late 16th/early 17th century; and the other currently at the Nelson-Atkins Museum, Kansas City, Missouri, accession no. 68-1. Details of the carved *chi* dragon on the crest rail of these two chairs are illustrated in Sarah Handler, "The Elegant Vagabond: The Chinese Folding Armchair," in *Chinese Furniture: Selected Articles from Orientations 1984-1994*, Hong Kong, 1996, Fig. 4, p. 147.

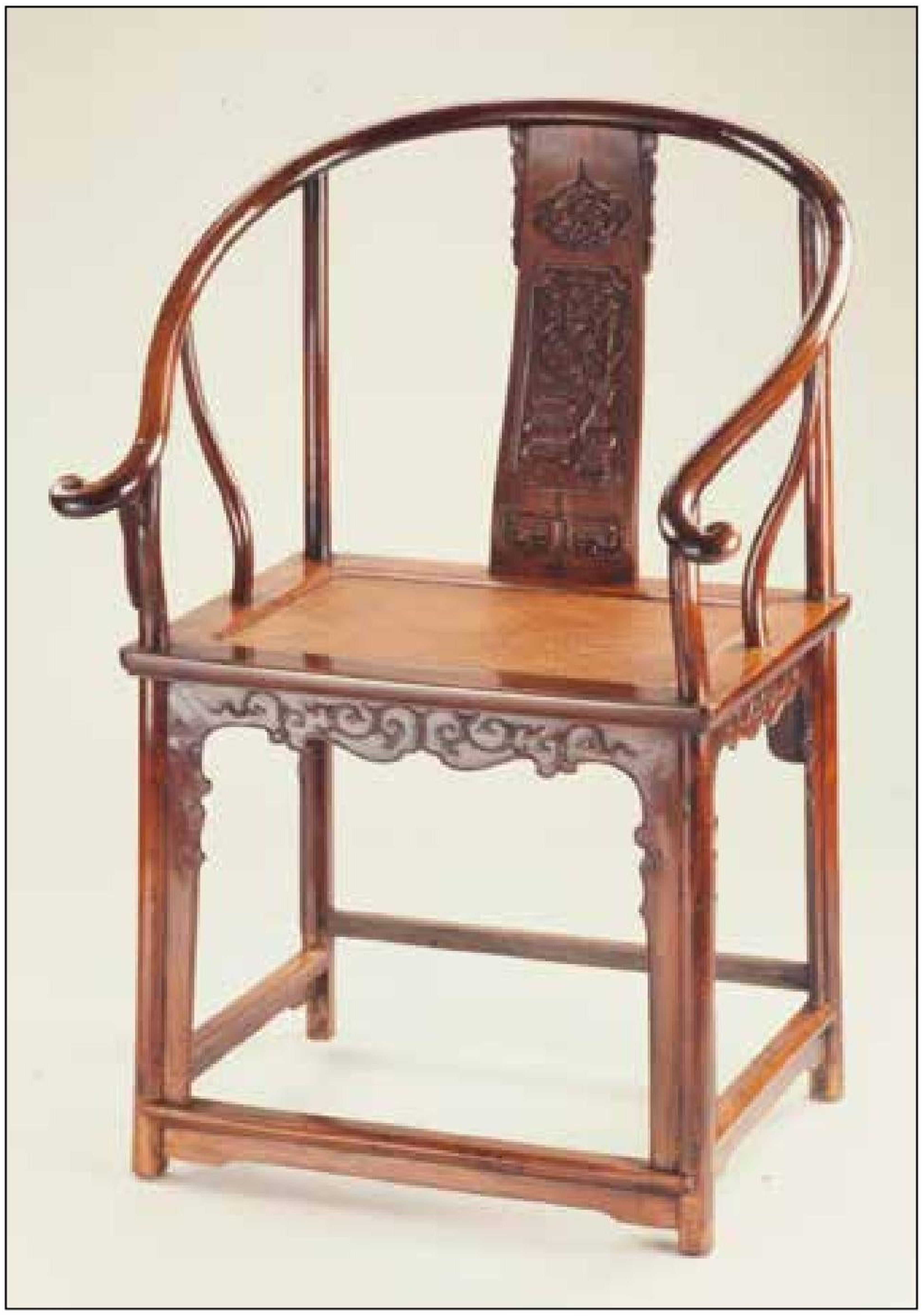


Fig 4.
A Huanghuali Roundback Armchair, 17th century. 39 x 26 x 18 in. (99.06 x 66.04 x 45.72 cm). Gift of Ruth and Bruce Dayton 92.69. Minneapolis Institute of Art.

PROPERTY FROM ANOTHER OWNER

15 ¤

A DARK LIMESTONE EPITAPH

Northern Wei Dynasty, dated by inscription to the third year of Xiaochang, corresponding to 527
The flat surface finely polished and divided into a grid of twenty-six squares across and down, carved in standard script characters describing the heritage and principal life events of the tomb owner Qi Zhonghe, at the end of the writing stated the children's names and interment date, the sides of the plaque polished smooth, the back unfinished.
24 3/4 x 24 7/8 x 3 1/2in (62.9 x 63.2 x 8.9cm)

$4,000 - 6,000
To be sold without reserve

北魏 孝昌三年 青石刻祁眾和墓志銘

Provenance
WaterMoon Gallery, New York, 2002, no. 1452

來源：
紐約水月古董藝廊，2002 年購入，編號 1452

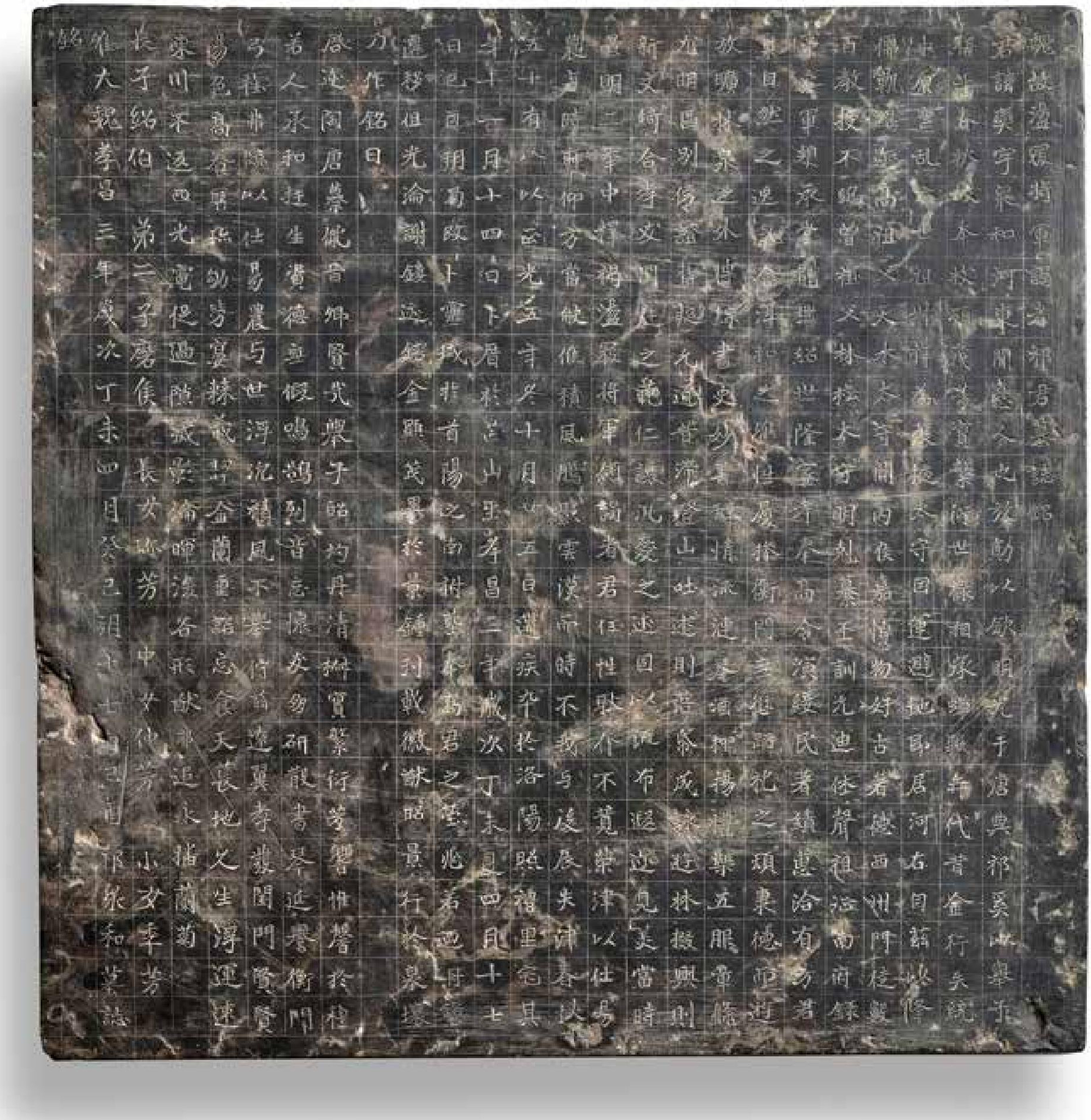
In the epitaph, Qi Zhonghe, style name Lian (奱), is recorded as a native of Lioyang, Henan province, from a family of military officials in the Luoyang area. He died of illness in Luoyang at the age of fifty-eight on the fifth year of Zhengguang, corresponding to 525, and the burial was relocated on the third year of Xiaochang, corresponding to 527, when the present epitaph was written.

Epitaph of this type has been collected not only for its historic documentation, but also for the period calligraphy enjoyed by scholar-calligraphers. The antiquarian movements led by Emperor Huizong (r. 1100-1126) and Emperor Qianlong (r. 1735-1796) had profound impact on China's visual culture, promoting the studies of ancient texts and art forms as a way of connecting with China's rich cultural heritage.

Compare the black limestone epitaph tablet and cover of slightly larger size, for Prince Yuanmi of the Northern Wei dynasty and dated by inscription to 524, illustrated by R. D. Jacobsen, *The Asian Galleries*, The Minneapolis Institute of Arts, 1982, pp. 38-39.

Compare also the Northern Wei limestone epitaph and cover sold in these rooms, New York, 19 Sep 2022, lot 264, dated by inscription to the first year of Putai, corresponding to 531.

Please note that this lot is to be sold at No Reserve. 本拍品不設底價



PROPERTY FROM THE ESTATE OF MARK S. PRATT (1928-2023), WASHINGTON DC

16 W Y ¤

TWO HUANGHUALI HORSESHOE BACK CHAIRS

18th century, with later restorations

Each constructed with a three-part curved toprail composed of pressure-pinned overlapping scarf joints tenoned into oval-shaped backrails run through the seat to form the back supports and enclosed above the seat with paired beaded spandrels, the plain c-curved backsplat is well figured and tenoned into the back seat frame with the out-curved armrests supported by bowed posts and front rails by beaded spandrels tongue-and-grooved into the supports and tenoned into the seat frame fitted with a soft mat seat supported by paired transverse bowed stretchers set into the double-molded seat over plain beaded aprons and stepped box stretchers.

39 1/4in (99.7cm) high, 22 7/8in (58.1cm) x 18 3/8in (46.6cm) seat frame,
19 7/8in (50.6cm) seat height
39 1/8in (99.4cm) high, 22 7/8in (58.1cm) x 18 1/8in (46xm) seat frame,
19 7/8in (50.6cm) seat height

$10,000 - 15,000
To be sold without reserve

十七/十八世紀 黃花梨三接圈椅兩件

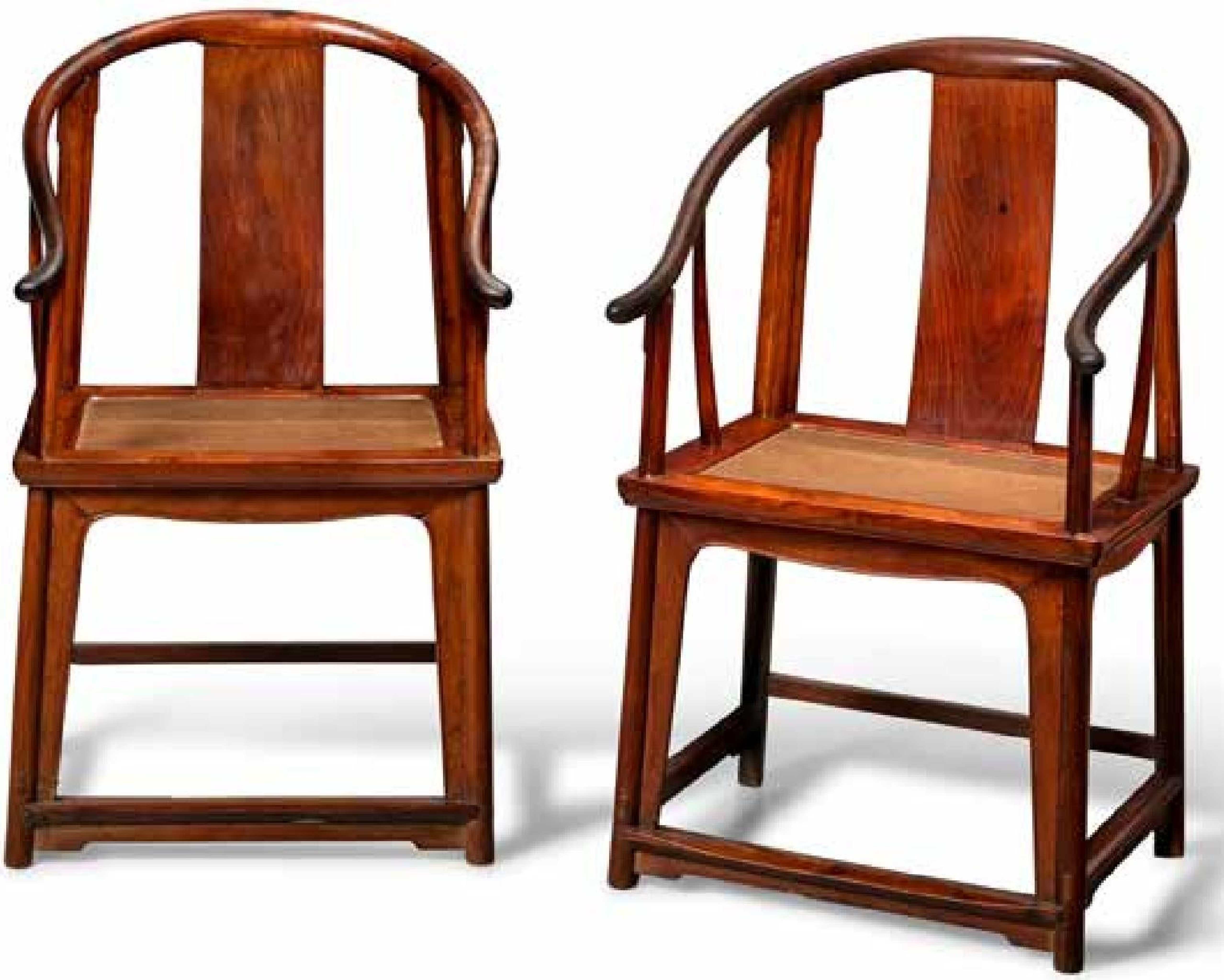
Provenance

The Estate of Mark. S. Pratt (1928-2023), Washington D.C.

來源：
華盛頓班立德總領事（1928-2023）遺產

This pair of horseshoe back armchairs exhibit a sophisticated, neat, and tidy design. A three-section crestrail is regarded as a finer construction because it requires larger pieces of wood than a five-section one. Rather than being s-curved, the backsplat and posts are gently bowed. The beaded spandrels are added in order to better support the crest rail. The unadorned and straight apron and flange brackets enhance the austere simplicity of the design. “The result is a chair whose aesthetic power derives from structural integrity rather than decorative detail.” (Robert H. Ellsworth et al. *Chinese Furniture: One Hundred Examples from the Mimi and Raymond Hung Collection*, New York, 1996, no. 16, p. 72). A similar pair of huanghuali horseshoe back armchairs, featuring the same design, was in the collection of Richard Fabian, sold at Sotheby’s New York, 15 March 2016, lot 41.

Please note that this lot is to be sold at No Reserve. 本拍品不設底價



PROPERTY FROM VARIOUS OWNERS

17 ¤

A ZHAZHENMU FOOTREST WITH LATTICEWORK AND HUMPBACK STRETCHERS, JIAOTA

19th century

With a lattice work top enclosed within a mitred, mortice and tenon frame with exposed tenons in the short sides of the frame the outer edge of which has a plain bead. The legs are double lock mitred into the frame and terminate in whorl feet, joined by a moulded hump-back stretcher with vertical struts, four to each side.

33 1/4 x 18 3/4 x 6in (84.4 x 47.6 x 15.2cm)

$3,000 - 5,000
To be sold without reserve

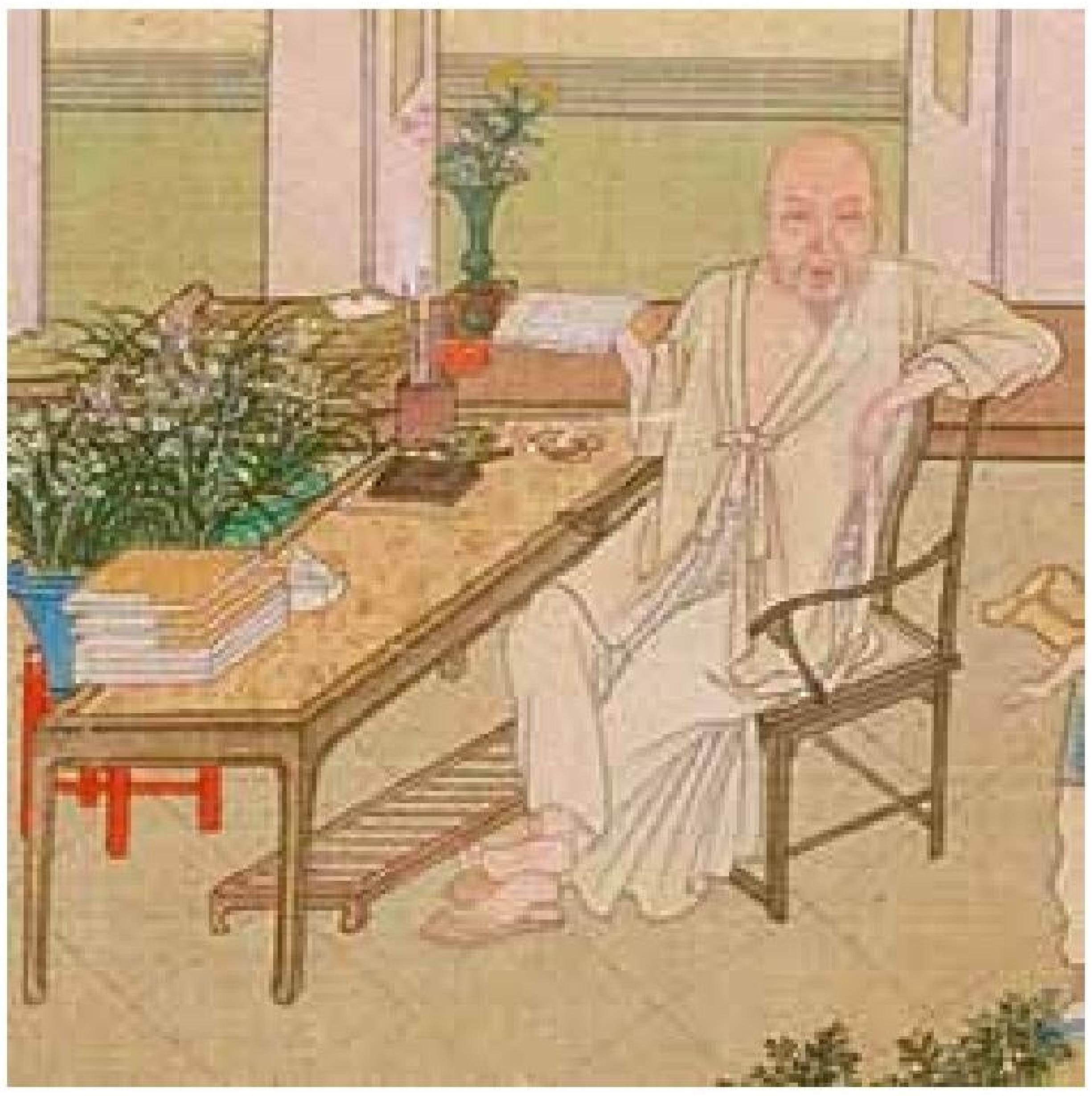
十九世紀 柞榛木欞格羅鍋棖腳踏

Provenance
WaterMoon Gallery, New York, 2001, no. 1337

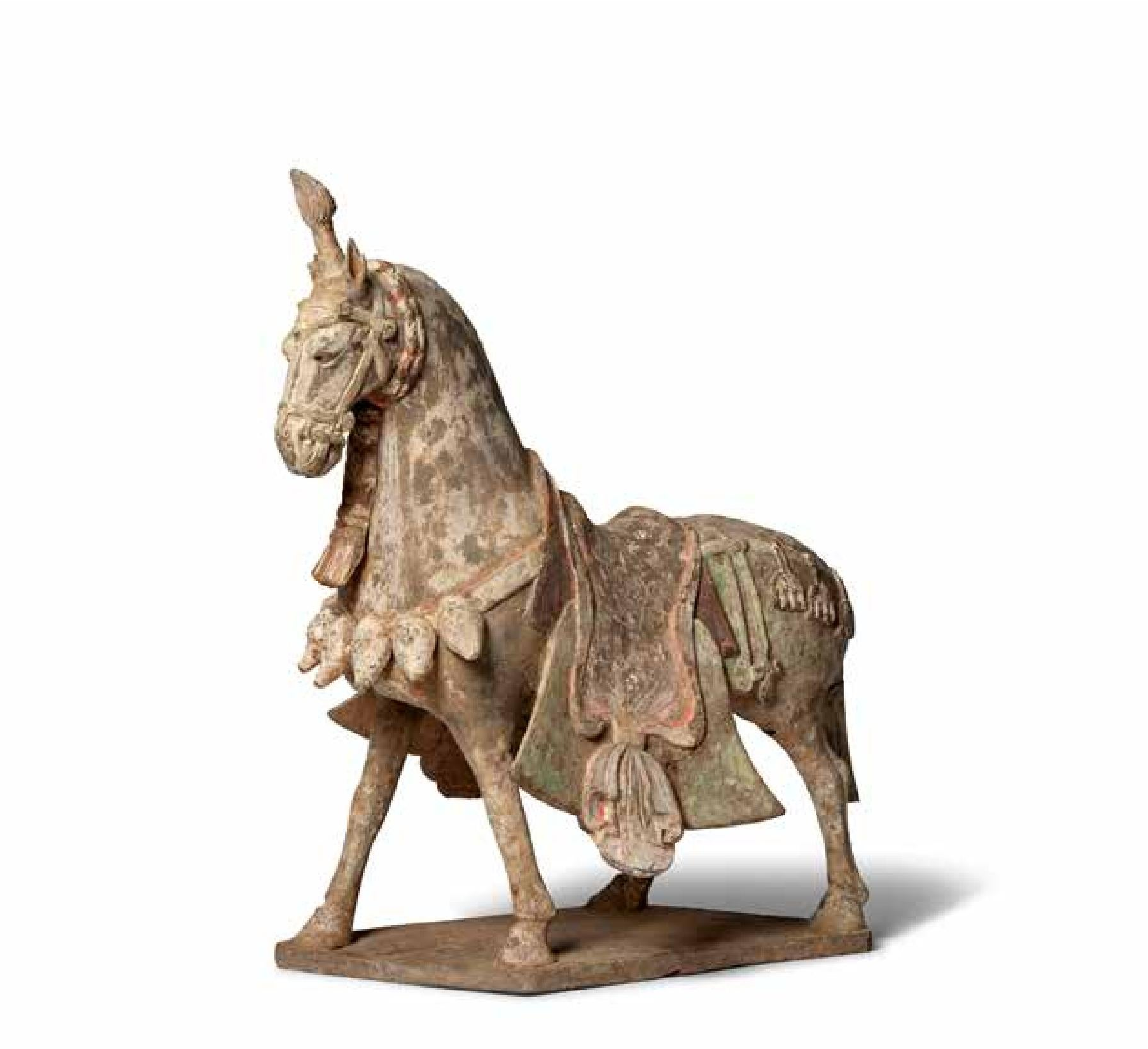
來源：
紐約水月古董藝廊，2001 年購入，編號 1337

For a 17th century *huanghuali* waisted footrest with similar latticework, see Grace Wu Bruce, *Living with Ming--the Lu Ming Shi Collection* (Hong Kong: Grace Wu Bruce Co. Ltd., 2000), pl. 50, pp. 174-175. For an illustration of a footrest, see a painting in the Minneapolis Institute of Art, Fig.1 Gu Jianlong 顧見龍 (1606-1687), Portrait of Wang Shimin, Gift of Ruth and Bruce Dayton, 96.68.2.

Please note that this Lot is to be sold at No Reserve. 本拍品不設底價



Detail of Gu Jianlong 顧見龍 (1606-1687) , Portrait of Wang Shimin 王時敏 (1592-1680) , late 17th century. Handscroll, ink and color on silk, 13 7/8 × 47 1/8 in. (35.2 × 119.7 cm). Gift of Ruth and Bruce Dayton 96.68.2, Minneapolis Institute of Art.



The Tang dynasty and earlier objects offered in the sale have been outside of Mainland China before 2009.

18

A PAINTED POTTERY CAPARISONED STRIDING HORSE

Northern Dynasties, 6th century

Well-modeled shown striding forward and dressed in a ceremonial ensemble, the ears pricked up in alert, the neck rising in a high arc and mane neatly combed to either side, the thick braided cord tied behind the head suspending a large tassel hanging over the chest above a row of floral-decorated tassels on the chest strap, the elaborate saddle blankets flaring out to either side, draped with a pleated cloth gathered into an ornamental knot, the gray pottery body covered in white slip with colorful pigments still remains.

15 1/2in (39.4cm) high

$8,000 - 12,000

北朝 六世紀 灰陶加彩華飾馬

Provenance

J.J. Lally & Co., New York, 2004

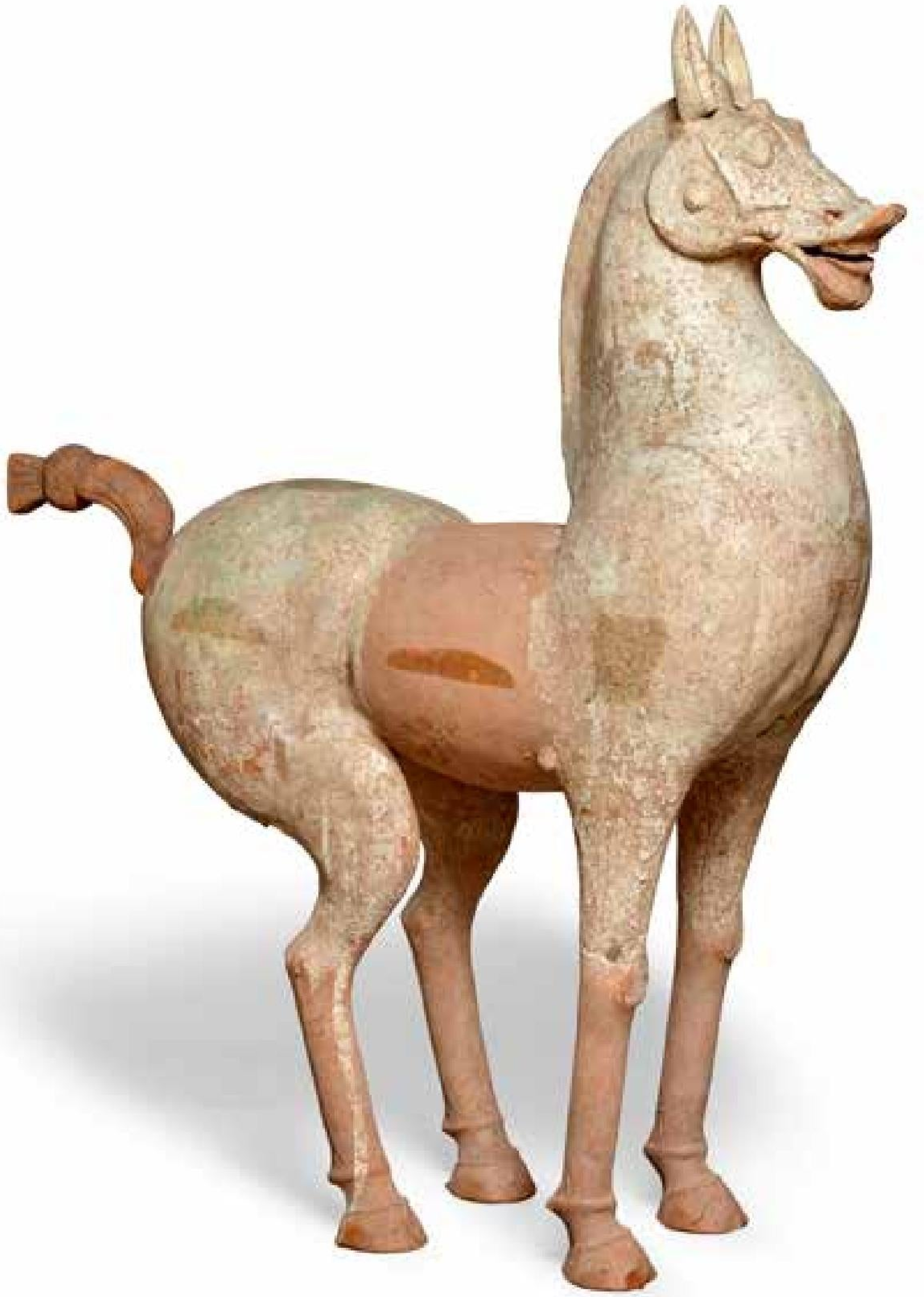
Exhibited/Published

Ancient Chinese Tomb Sculpture, J.J. Lally & Co., New York, March 22-April 10, 2004, no. 3

來源：
紐約藍理捷古董行，2004 年

展覽/出版：
Ancient Chinese Tomb Sculpture，紐約藍理捷古董行，2004 年 3 月 22 日 - 4 月 10 日，展覽/圖版編號 3

Compare the very similar pottery horse shown standing foursquare, unearthed in 1979 from an Eastern Wei tomb of the Princess of the Ruru State in Cixian, Hebei province, illustrated in *Wenwu*, 1984, No. 4, pl. 5-2, with a line drawing on p. 6, fig. 7-3. Compare also the pottery horse of this type, also unearthed in Cixian, Hebei province, from the tomb of Gao Run who was buried in the Northern Qi dynasty, illustrated in *Kaogu*, 1979, No. 3, pl. 8-2, with a line drawing on p. 240, fig. 6-1. Another painted pottery horse of this type is illustrated by Bower and Mowry, *From Court to Caravan: Chinese Tomb Sculptures from the Collection of Anthony M. Solomon*, Cambridge, 2002, p. 92, no. 19.



PROPERTY FROM MARY MCFADDEN

19 W

A LARGE GREEN-GLAZED HORSE

Han Dynasty

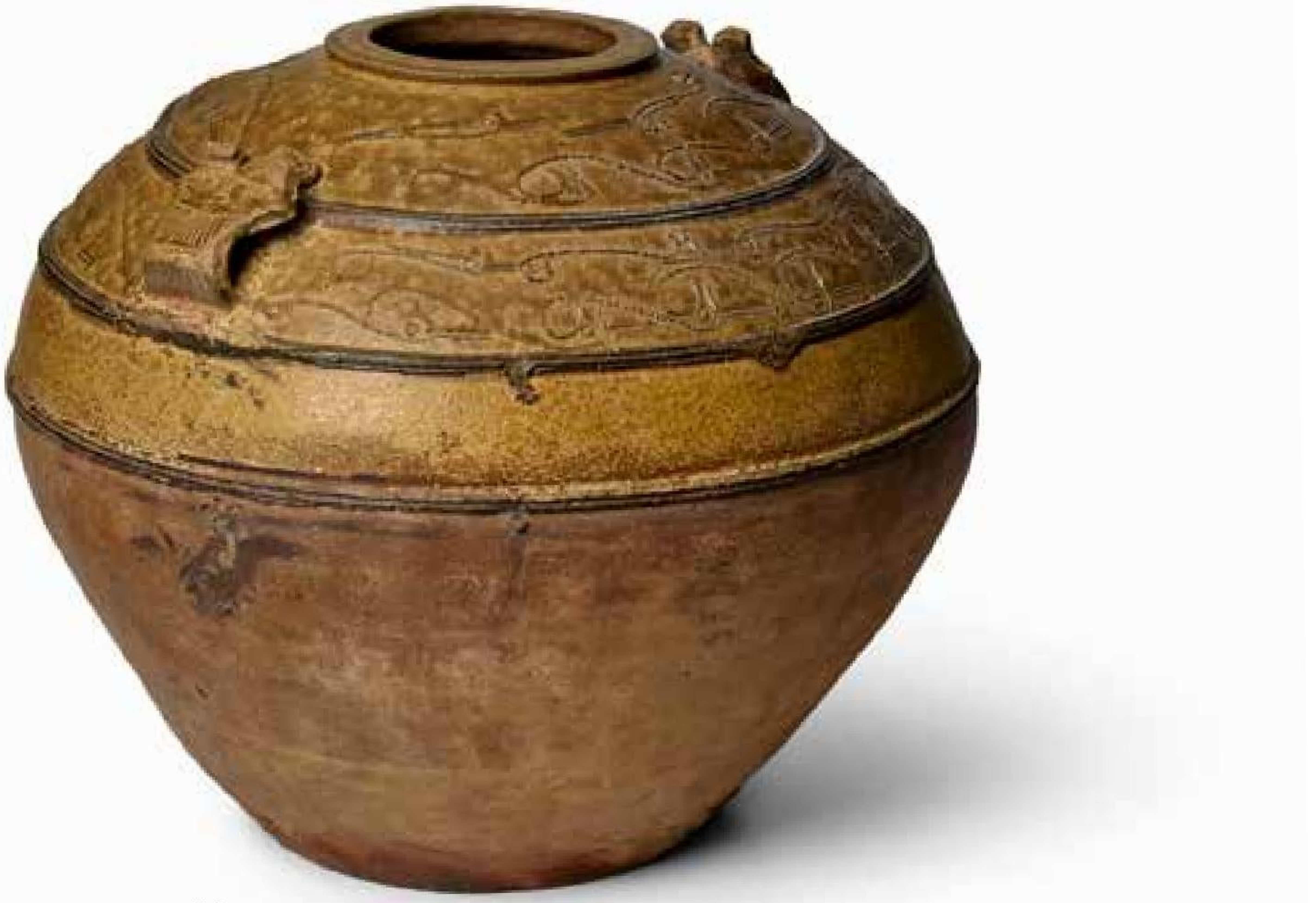
Standing four-square with the head held up high in an alert expression, the mouth open and ears pricked, covered overall in an iridescent-green glaze except at the waist, possibly to receive a separate saddle, the tail and shins unglazed revealing the red pottery body.

48 1/2in (123.2cm) high

$4,000 - 7,000

漢 綠釉紅陶大馬

Large pottery models of horses were produced in Sichuan province during the Han dynasty for funerary contexts. They are characterized by their substantial proportions, animated facial expressions, and bridle fittings on the head. While painted pottery versions are not uncommon, few glazed examples have survived. See an even larger green-glazed model of a horse from the Jingguantang Collection, now in the collection of the Princeton University Art Museum (obj. no. 1997-32) on the museum's website; and a second, sold at Christie's, London, 15 May 2018, lot 35. The green glaze was likely applied to imitate oxidized bronze. For a contemporaneous bronze horse of similar scale and character, see one in the collection of the Minneapolis Institute of Art (acc. no. 2002.45); a second sold in our London rooms, 6 November 2006, lot 155; and a third, accompanied by a bronze groom, sold in the same rooms, 7 November 2005, lot 253. For a contemporaneous unglazed pottery example, see one sold in our Los Angeles rooms, 14 April 2022, lot 50.



20

PROPERTY FROM THE ESTATE OF MARK S. PRATT (1928-2023), WASHINGTON DC

20 ¤

AN ASH-GLAZED TWO-HANDLED PROTO-PORCELAIN JAR

Warring States/Han Dynasty

Heavily potted in a spherical shape on flat foot and finished with a short everted mouth, the shoulder flanked by a pair of *taotie* mask handles and with two bands of incised 'bird' decoration, the thin olive-green glaze stopping at the waist, the lower body unglazed showing the stoneware body fired to buff-orange.

14in (35.5cm) diam

$2,000 - 3,000

To be sold without reserve

戰國/漢 草灰釉原始瓷饕餮耳大罐

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

21 ¤

FIVE SANCAI-GLAZED VESSELS

Tang Dynasty

Consisting of a well-potted globular jar with splendid green glaze splashes on a pale cream-glazed body; a footed globular ewer covered half-way down the vessel with a deep green glaze; a green and cream-glazed jarlet with a rolled rim; a *sancai* cup and ewer.

the tallest 6in (15.2cm) high

(5).

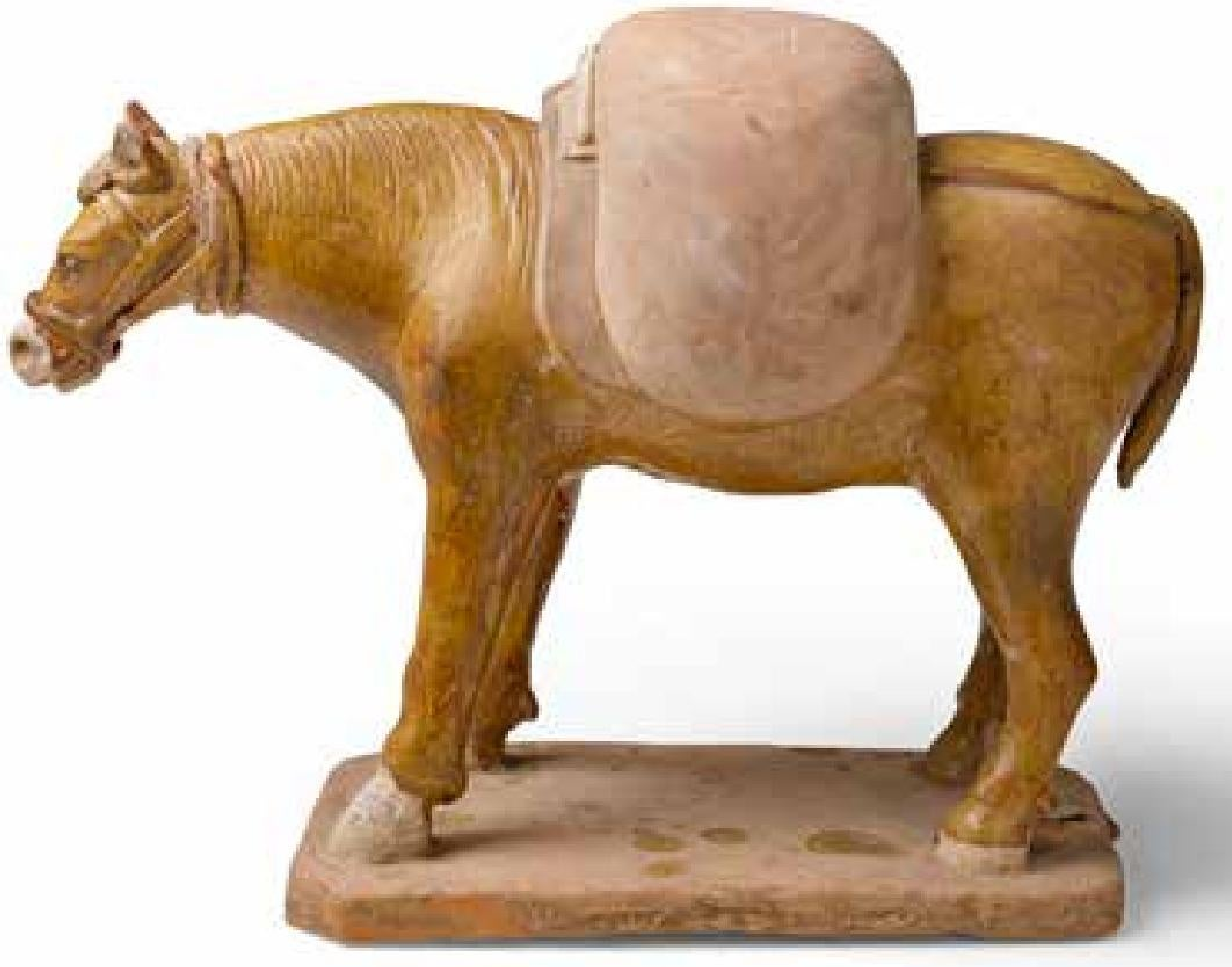
$3,000 - 5,000

To be sold without reserve

唐 三彩器皿五件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

21



22

PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

22 ¤

A MUSTARD-YELLOW GLAZED FIGURE OF A LADEN MULE

Sui Dynasty

Standing four-square on a rectangular base, the head finely detailed with harness and mane, a voluminous pack on the saddle secured by strappings around the rump and under the long tail, the saddle and pack unglazed with remains of painted details still visible, the tips of the nose and hoofs painted with white slip, the underside and base unglazed revealing the red pottery body.

13 1/4in (33.6cm) across

$3,000 - 5,000
To be sold without reserve

隋 黃釉載貨驢

Provenance

Christie's New York, 25 March 1998, lot 127

來源：
紐約佳士得拍賣行，1998年3月25日，拍品編號127

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

PROPERTY FROM THE PREISER COLLECTION

23

AN STRAW-GLAZED AMPHORA WITH DRAGON-FORM HANDLES

Tang Dynasty

The ovoid body set below a tall waisted neck with a cup-shaped mouth, a pair of dragon-form strapwork handles rising from the shoulder and biting the mouth rim, covered with a finely crackled translucent glaze of green hue halfway down to the vessel, the unglazed tapering foot and the flat base revealing light gray stoneware body.
15 3/4in (40cm) high

$5,000 - 7,000

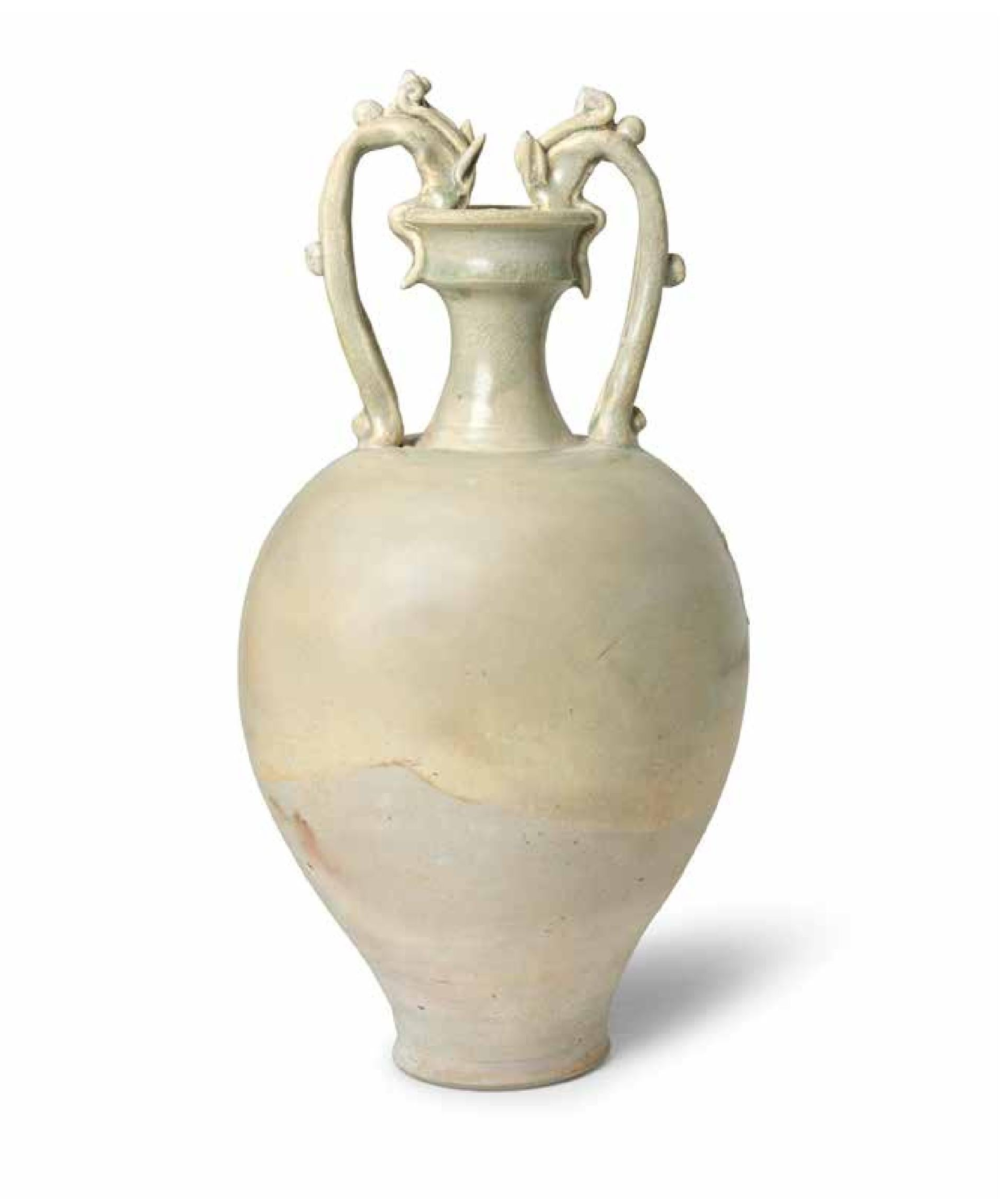
唐 草灰釉雙龍耳尊

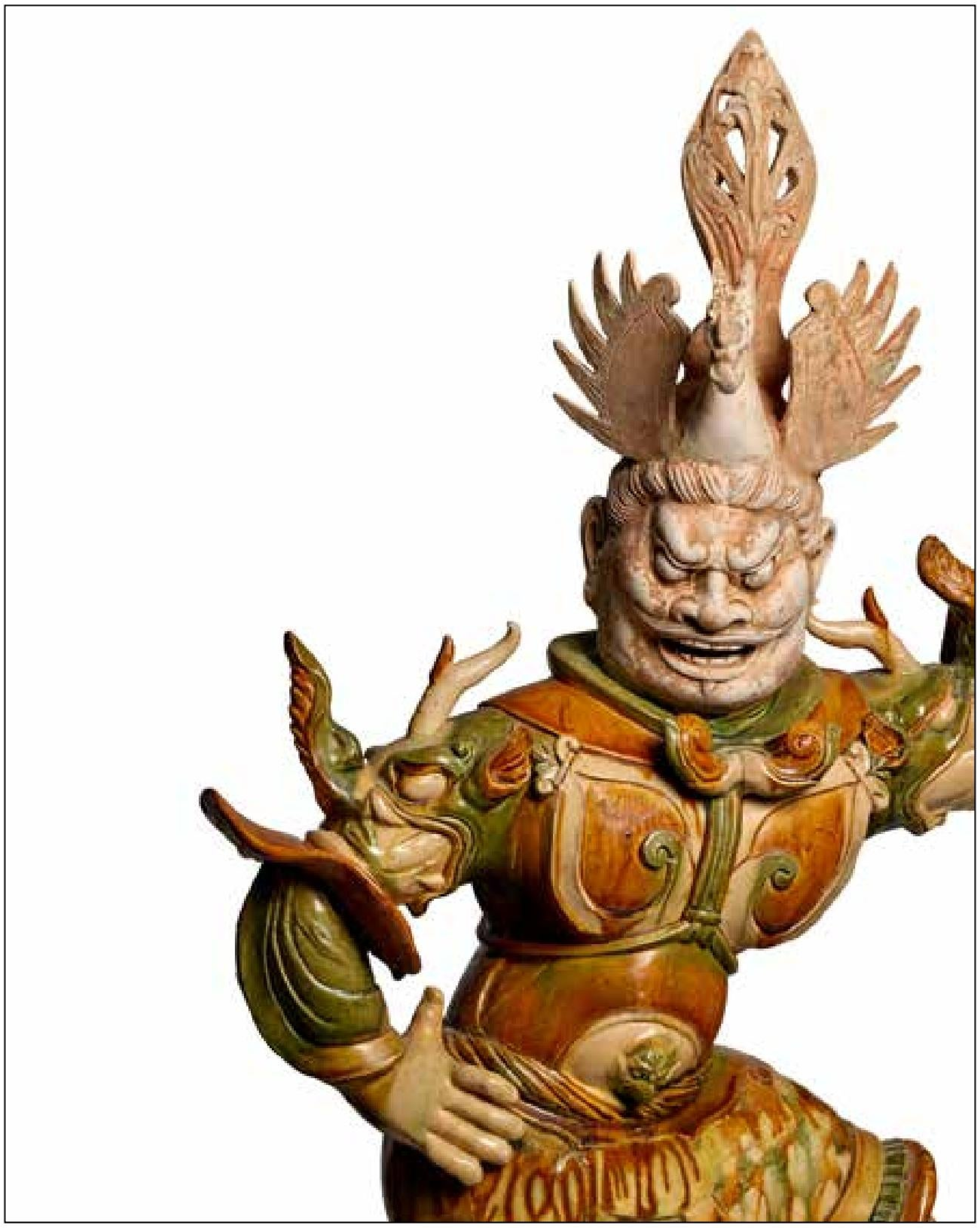
Provenance
Acquired before 2005
The Collection of Dr. Franklin Preiser, by descent

來源：
2005 年以前入藏
Franklin Preiser 醫師舊藏，後於家族內承繼

It is uncommon to see amphora vases of this type with a stoneware body, although the Xing kilns in Hebei and the Gongxian kilns in Henan were already capable of producing high-fired stoneware during the Tang dynasty. A very similar stoneware amphora with dragon handles is illustrated by Zhang (ed.) in *Complete Collection of Ceramic Art Unearthed in China*, Vol. 15, *Shaanxi*, Beijing, 2008, p. 69, no. 69, described as a product from either Xing or Gongxian kiln sites.

Similar amphora vases can be found in private and museum collections world-wide, including one in the Meiyintang Collection illustrated by Krahl, *Chinese Ceramics from the Meiyintang Collection*, Volume One, London, 1994, p. 137, no. 224; one in the Musée Guimet, illustrated by Paul-David et. al, *The World's Great Collections: Oriental Ceramics*, Vol. 7, *Musée Guimet, Paris*, Tokyo, 1975, no. 21; and one from the Turner Collection and now in the Columbia Museum of Art, illustrated in *Eye to the East: The Turner Collection of Chinese Art*, Columbia, 2008, p. 31.





PROPERTY FROM A PRIVATE NEW YORK CITY COLLECTION

24

A SANCAI-GLAZED FIGURE OF LOKAPALA

Tang Dynasty

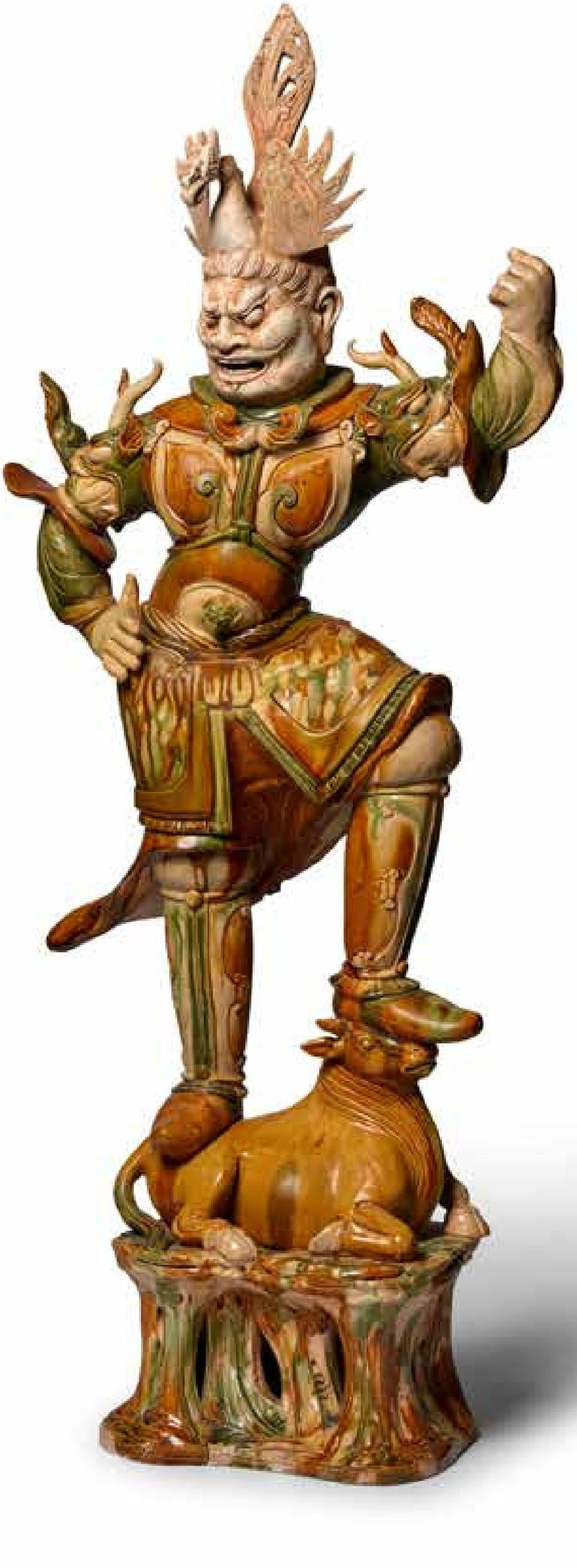
Finely modeled in a lively pose with a ferocious facial expression, the ‘phoenix’ crown fitted around the hair knot, his right hand at the hip and left hand raised in a fist, the elaborate armor with applied masks of mythical beasts, standing on top of a recumbent ox over a rock-form base, covered overall in amber, green, and cream colored glaze, the head unglazed revealing buff pottery body. *42 1/2in (108cm) high*

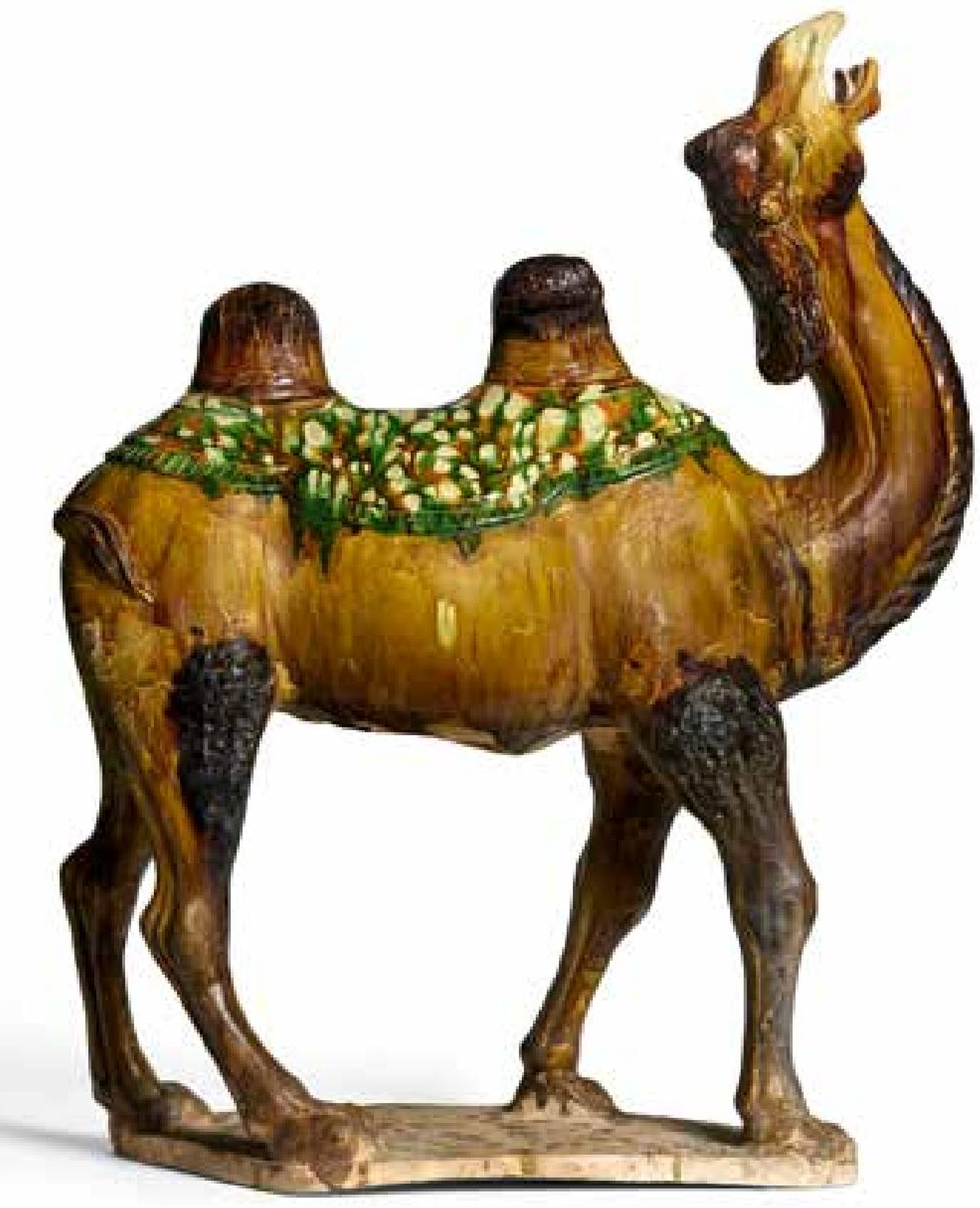
$5,000 - 8,000

唐 三彩陶天王像

Compare the sancai-glazed lokapala of this posture and also wearing a ‘phoenix’ crown, in the collection of the Philadelphia Museum of Art, donated by Charles H. Ludington in 1923 and originally from the George Crofts Collection, illustrated by Kinoshita, *Art of China: Highlights from the Philadelphia Museum of Art*, New Haven, 2018, pp. 48-49, no. 8, described by the author: “Originally part of a larger retinue of figures that included a pair of seated guardian creatures (*zhenmushou*...) and a pair of civil officials, this warrior and his companion replaced the pair of military officials that guarded the tomb dressed in armor, often armed with a shield as well.”

The results of the thermoluminescence test are consistent with the dating of this piece, Oxford Authentication sample no. C124h15, 15 August 2024.





PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

25 W

A LARGE AND MAGNIFICENT SANCAI-GLAZED BRAYING BACTRIAN CAMEL

Tang Dynasty

Striding forward on a shaped base with neck raised high and mouth held open in a braying motion, a wax-resist sancai glazed saddle cloth with pie-crust edge, pierced and laid over the two shaggy-fur humps that lean to left and right, the tops of the humps, the neck fur, mane and thighs also under a dark black-brown glaze the body amber glaze and with green glaze dribbling from the saddle cloth.

31 1/4 x 20 1/2 x 9 3/4in (82 x 53.2 x 24.7cm)

$30,000 - 50,000

唐 大件三彩駱駝

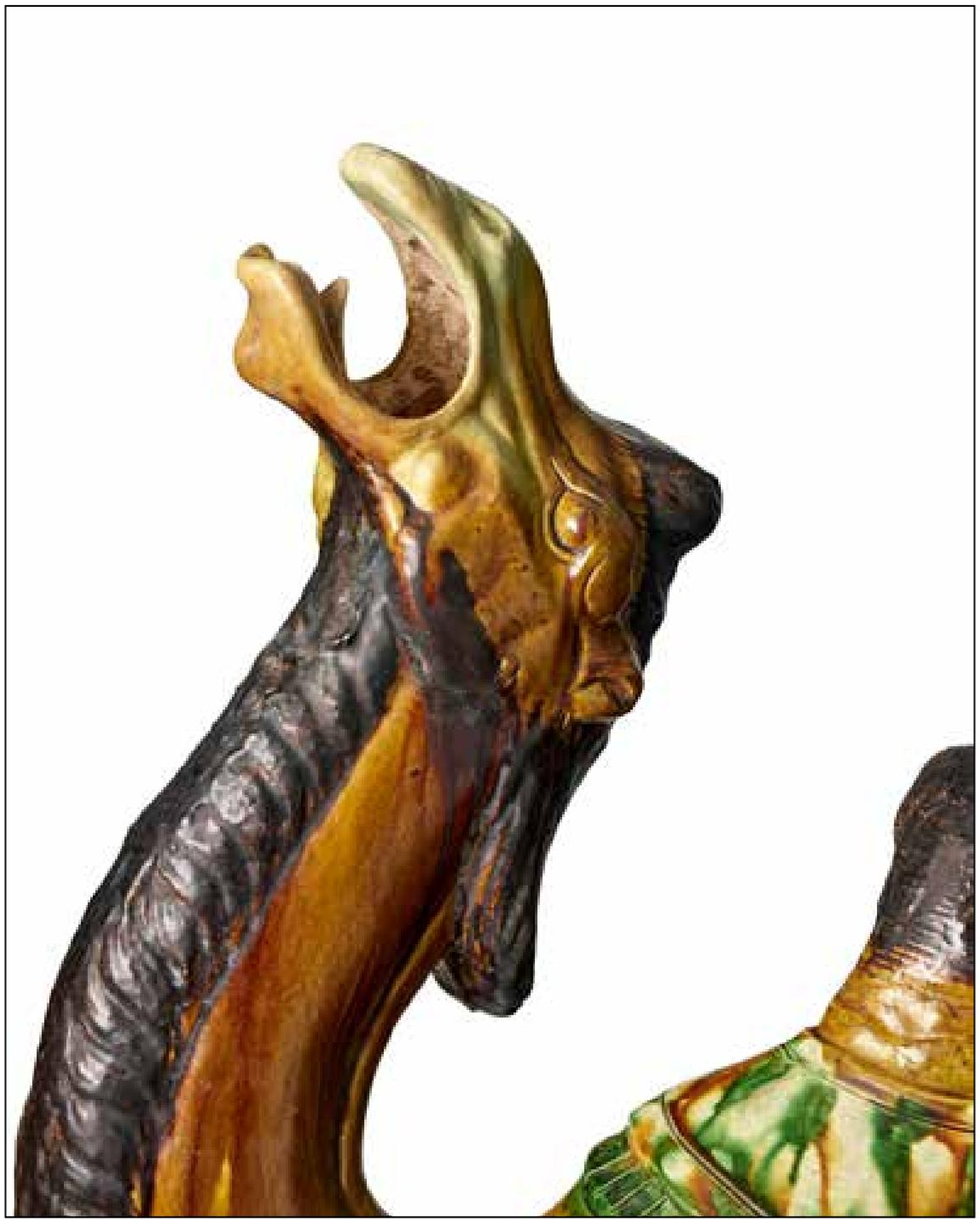
Superbly modeled with an arched neck and mouth open wide as it brays, the Hartman camel is an iconic example of *sancai* sculptures created during the Tang dynasty. The extraordinary sense of realism, conveyed by the forward moving posture, enhanced by the strong and slender legs, highly detailed with tendons and naturalistic tufts of dark fur, and the tall humps gently swaying to either side of the body, shows a remarkable degree of observation on the sculptor's part which is rarely otherwise encountered on figures of this period to this extraordinary degree.

The splendid figure was individually sculpted and would have been extremely expensive to produce, commissioned exclusively for the internment of an elite member of the Tang society, symbolizing the continuation of wealth and social status in the afterlife. Ancestors in China were deemed guardians and active participants to the life of their living offsprings, *if* provided with continuous care. Thus the tomb chambers were often painted with servants, gardens and buildings, and the burial content filled with life-like models and a variety of necessities, as if creating a living quarter for the deceased.

The earliest appearance of burial goods in ancient China were ritual jade carvings from the Neolithic period such as Hongshan and Liangzhu cultures. Ritual bronze food and wine vessels became mainstream in the Shang and Zhou dynasties, when the vessels served as a medium to communicate with gods and ancestors. By the time when Qin Shihuangdi (259-210 BC), the First Emperor of China, was building his own mausoleum, a terracotta army was reproduced in greater than life-size figures and strategically placed surrounding the main tomb which remains undisturbed today. As Sima Qian (d. 86 BC), China's most celebrated historian, has noted, Qin Shihuangdi's burial chamber resembles a microcosm that encloses a palace with flowing mercury rivers and heavenly creatures.

Burial arrangements were restricted by the social standing of the deceased and guarded by the state governance. By the Tang dynasty, the burials constructed for the highest-ranking members of the society would include a group of thirteen large *sancai* pottery figures: two earth spirits, two *lokapalas*, two civil officials, two horses, two camels, and three grooms. The figures would have been placed at the entrance of the main burial chamber, guarding a wealth of luxury vessels and personal ornaments made of gold, silver, textile, and other precious materials.

In appearance, the Hartman camel recalls the Bactrian camel, which was imported into China from the areas of the Tarim Basin, eastern Turkestan and Mongolia. This species was highly regarded by the



Tang emperors who established dedicated offices to oversee the imperial camel herds. Referred to as the 'ships of the desert', camels endured hot temperatures and were the essential vehicle of transport for merchants wishing to conduct trade with the oasis cities of Central Asia, such as Samarkand, Bukhara and Isfahan, along the trading routes of the Silk Road.

Vast riches poured into the Tang capital, Chang'an (present day Xi'an, Shaanxi province), from the Silk Road. Merchants came from far afield to acquire silk, bamboo and lacquer wares, and imported perfumes, horse and jewels. Different types of food, spices, and wines were also imported in Tang China, as well as exotic musical genres, fashions and literary styles. In the arts, many foreign shapes such as amphoras, bird-headed ewers, rhyton cups, and decorative motifs such as hunting scenes, floral medallions, garlands, swags, scrolling vines and Buddhist symbols, were imported from Central Asia and the Middle East. The recent excavation of thirty-seven tax receipts, recording approximately 600 payments, made in a year at a tax office outside Turfan (present-day Xinjiang Autonomous Region), testifies to the fast pace of trading activities during the Tang dynasty. Chang'an's two main markets, referred to as the Eastern and the Western Market, both filled with shops, eateries and tea houses, and additional trading centers were established in the proximity of its main gates.

The animated attitude of this remarkable camel is reminiscent of the running camels vividly depicted on the murals of Crown Prince Zhanghuai's tomb (d. 684), in Qianxian, Xi'an, Shaanxi Province, painted in A.D. 706 and 711, illustrated in *Out of China's Earth: Archaeological Discoveries in People's Republic of China*, Beijing, 1981, pl. 258.

Compare also with the large Tang dynasty *sancai* camel, similarly modeled in mid-stride and with a saddle suspending mask-shaped sacks over a pleated cushion, from the Asian Art Museum of San Francisco, illustrated by William Watson, *The Arts of China to AD 900*, Yale, 1995, p. 231, fig. 373. Another Tang dynasty *sancai* camel modeled in a similar posture as the present one, is in the collection of the British Museum, accession number 1936.1012.228, illustrated on the museum's website. Another magnificent camel is illustrated by Wan-go Weng and Yang Boda, *The Palace Museum: Beijing*, 1982, col. pl. 140.

For another massive-sized camel in this posture and equipped with a saddle bag, see Sotheby's New York, 19 March 1997, lot 202. A *sancai*-glazed camel bearing goods on its pannier, was sold at Christie's Hong Kong, 30 November 2016, lot 3305; another was sold in Christie's New York, 20 September 2005, lot 191.

The results of thermoluminescence tests are consistent with the dating of this piece, Oxford Authentication certificate C123p17, 4 December 2023.

PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

26

A RARE SANCAI-GLAZED MOLDED PHOENIX-HEADED EWER

Tang Dynasty
The mythical bird with fierce large eyes and lion's mane holding a pearl in its beak, a pair of ears behind the cheeks and below the crown, the pear-shaped body with a medallion on each side depicting a monster mask encircled by four arrowhead-shaped pendants over 'fish roe' ground, the splayed foot with downward lappets, the loop handle connecting the back of the head to the body, covered overall with drizzles of green over ocher and creamy-white glaze, the base flat and unglazed revealing the fine white clay body.
10 15/16in (27.8cm) high

$8,000 - 12,000

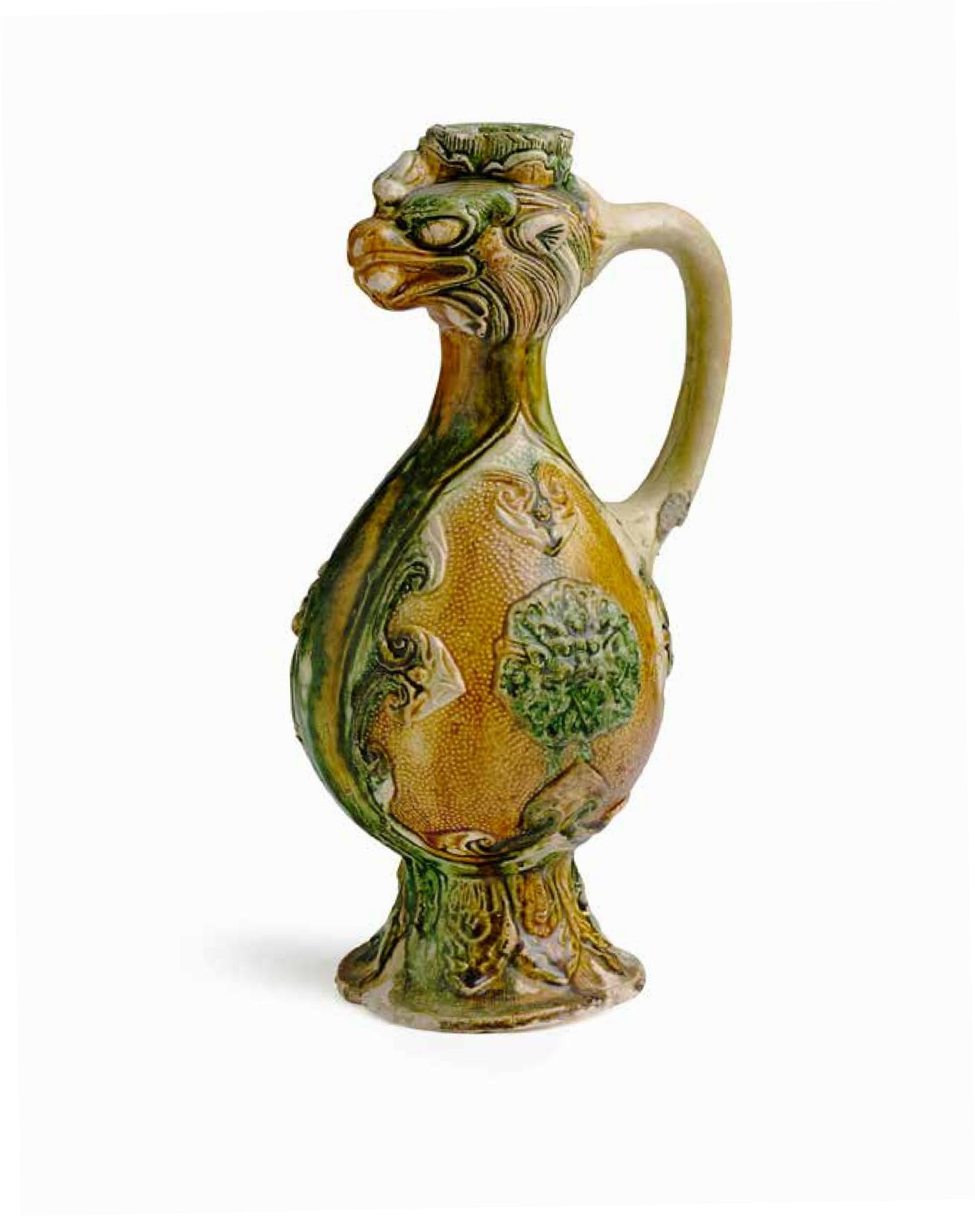
唐 珍罕三彩陶鳳首執壺

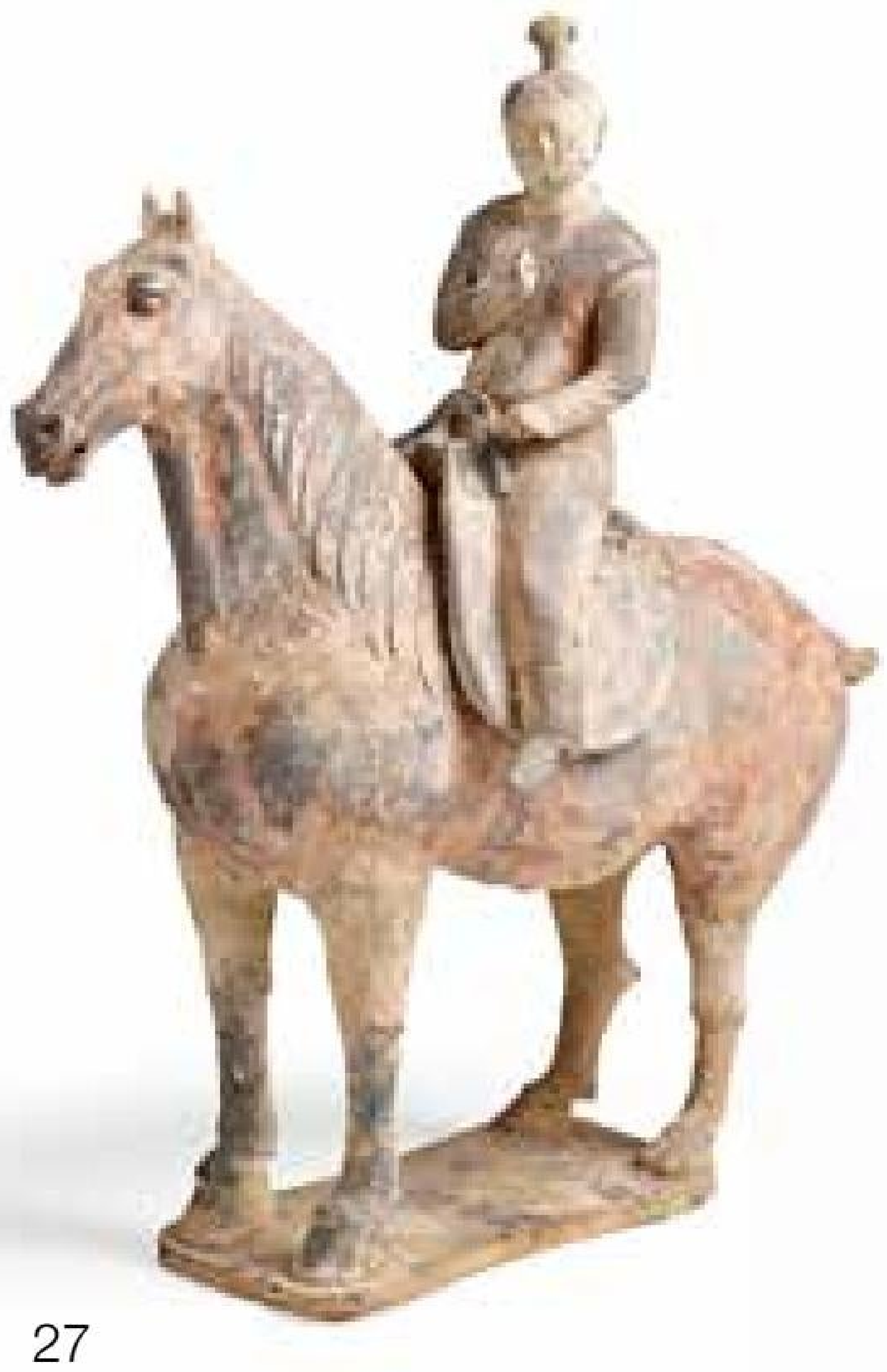
Provenance
Sotheby's London, 7 December 1993, lot 139
Sotheby's New York, 22-23 March 1999, lot 357

來源：
倫敦蘇富比拍賣行，1993年12月7日，拍品編號139
紐約蘇富比拍賣行，1999年3月22-23日，拍品編號357

This beautifully molded ewer integrates traditional Chinese motifs, such as the phoenix, beast masks, and *ruyi* heads, into a vessel modeled on contemporaneous Sasanian metal wares. Chinese ceramicists produced these phoenix-head ewers with a wide range of glaze styles and variation in the motifs on the central panel. Even so, several ewers with with the exact design of the present example have survived, including an amber-and-green-glazed ewer from the Eumorfopoulos Collection, now in the British Museum, London (coll. no. 1936,1012.1); a green-glazed ewer sold at Sotheby's, New York, 13 September 2017, lot 75; and a *sancai*-glazed ewer, though lacking the stippled ground, is in the collection of the MOA Museum of Art, Atami, viewable on the Museum's website.

The result of the thermoluminescence test is consistent with the dating of this piece, Oxford Authentication sample no. C124g41, 16 July 2024.





27

PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

27 ¤

A PAINTED POTTERY HORSE WITH SEPARATE RIDER AND SADDLE

Early Tang Dynasty

The horse standing four-square on a rectangular base, the head held forward and modeled in high relief with slightly open mouth, flared nostrils and arched eyes below pricked ears, the mane swept to one side and lightly carved, the tail docked and ribbon-tied, the detachable female rider and saddle modeled in one separate piece, her left hand lowered to hold the reins while the right hand at her chest, with head tilts slightly upward to one side, covered overall a thin white slip over the grey pottery body with traces of ink details and pigments remain.

17 1/2in (45cm) high overall, wood stand

$2,000 - 3,000

To be sold without reserve

唐初 灰陶加彩馬暨女裝騎士

Provenance

The Ezekiel and Lillian Schloss Collection

Sotheby's New York, 3 December 1984, *Important Chinese Ceramic Sculpture, Selected Masterpieces from the Schloss Collection*, lot 26

Published

Ezekiel Schloss, *Ancient Chinese Ceramic Sculpture from Han Through T'ang*, Stamford, 1977. 2 volumes, pl. 50

來源：

Ezekiel 與 Lillian Schloss 伉儷舊藏

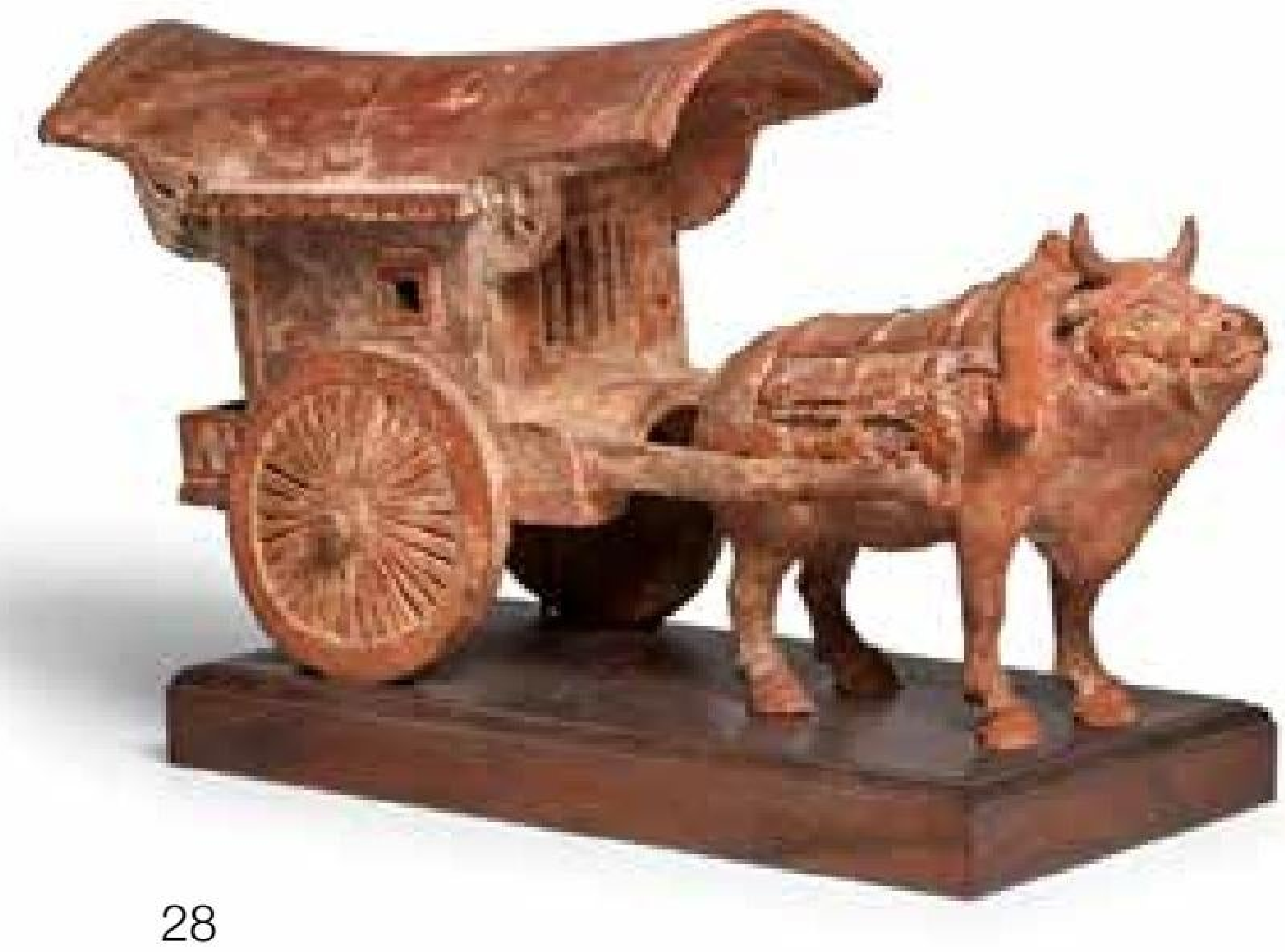
紐約蘇富比拍賣行，1984 年 12 月 3 日，*Important Chinese Ceramic Sculpture, Selected Masterpieces from the Schloss Collection*，拍品編號 26

出版：

Ezekiel Schloss，*Ancient Chinese Ceramic Sculpture from Han Through T'ang*，史丹福，1977 年，全二冊，圖版編號 50

A similarly modeled painted pottery horse with separate male rider unearthed from the Tang dynasty cemetery in Yanshi, Henan province, is illustrated in the excavation report, *The Tang Tombs in Yanshi Xingyuan*, Beijing, 2001, pl. 7-2. See also a similar horse and rider illustrated in the Rijksmuseum *Bulletin*, Amsterdam, 1966, p. 24, pl. 4, no. 1.

Please note this Lot is to be sold at No Reserve. 本拍品不設底價



28

PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

28 ¤

A PAINTED RED POTTERY MODEL OF A CART AND BULL

Tang Dynasty

The vehicle with arched canopy and square sides supported by two wheels, the front with slit openings while the back with a rectangular door off-center to one side and guarded by a low railing, a small square openings on each side above the wheels and behind the pair of straight 'arms' meant for affixing to the bull; the bull with short horns standing four-square, adorned with grided harness decorated with florets and pendants.

cart 12 1/2in (31.8cm) long; bull 8 1/4in (21cm) long

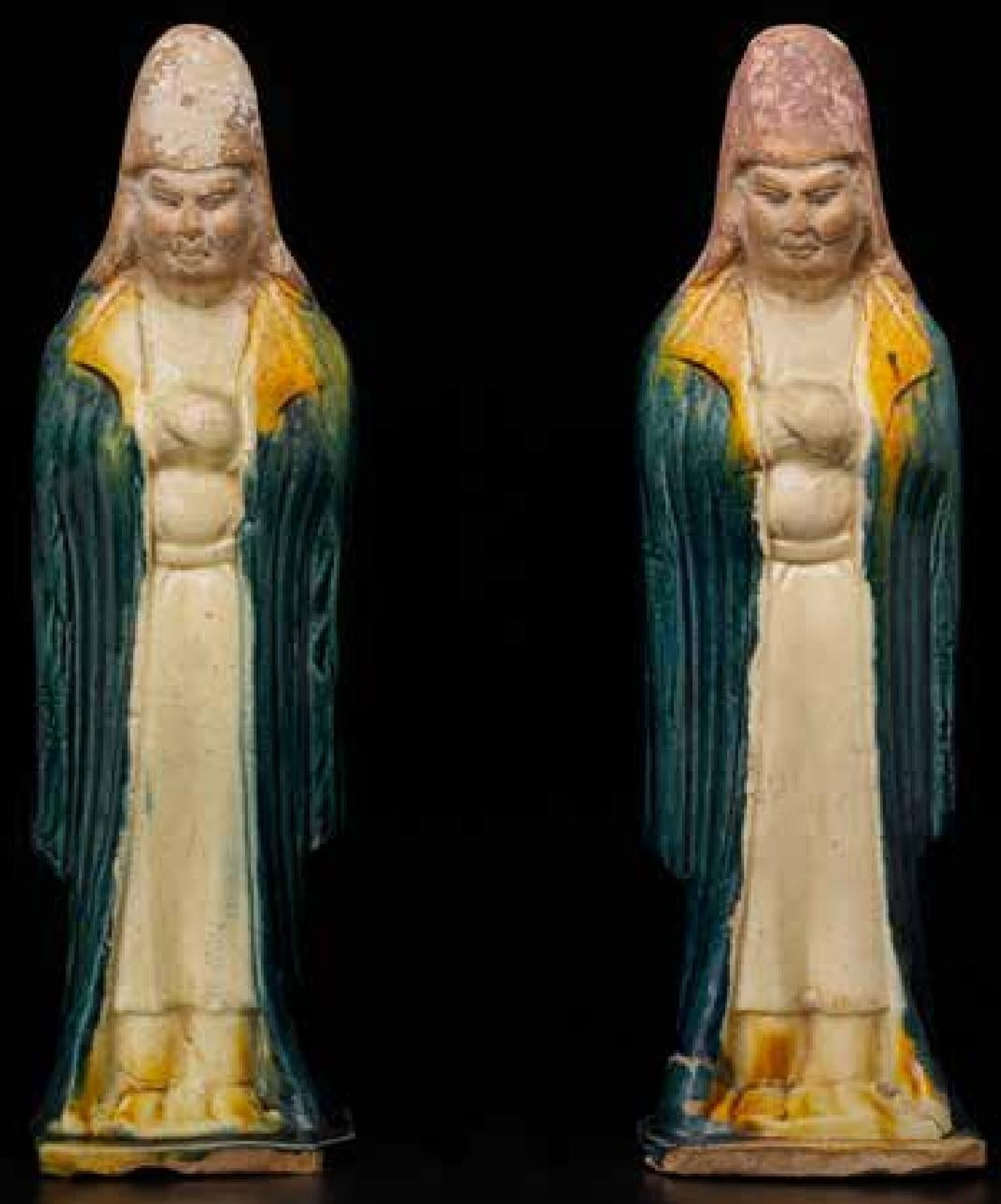
(2, with wood stand).

$2,000 - 3,000

To be sold without reserve

唐 加彩紅陶華飾牛車

Please note this Lot is to be sold at No Reserve. 本拍品不設底價



PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

29

A PAIR OF BLUE AND SANCAI-GLAZED FOREGIN DIGNATARIES

Tang Dynasty
Each wearing a long blue cloak with yellow collar opening in the front showing the creamy-white long robe and crossed hands underneath, the face and tall cap unglazed, with facial features delicately modeled and detailed in ink, standing in a solemn manner on small rectangular base.
10 3/4in (27.3cm) and 10 1/2in (27cm) high
(2, Wood stands).

$4,000 - 6,000

唐 藍釉三彩風帽蕃官立像一對

Provenance
Sotheby's Hong Kong, 16 May 1977, lot 2
British Rail Pension Fund
Sotheby's London, 12 December 1989, lot 55
Sotheby's New York. 23 March 1998, lot 564

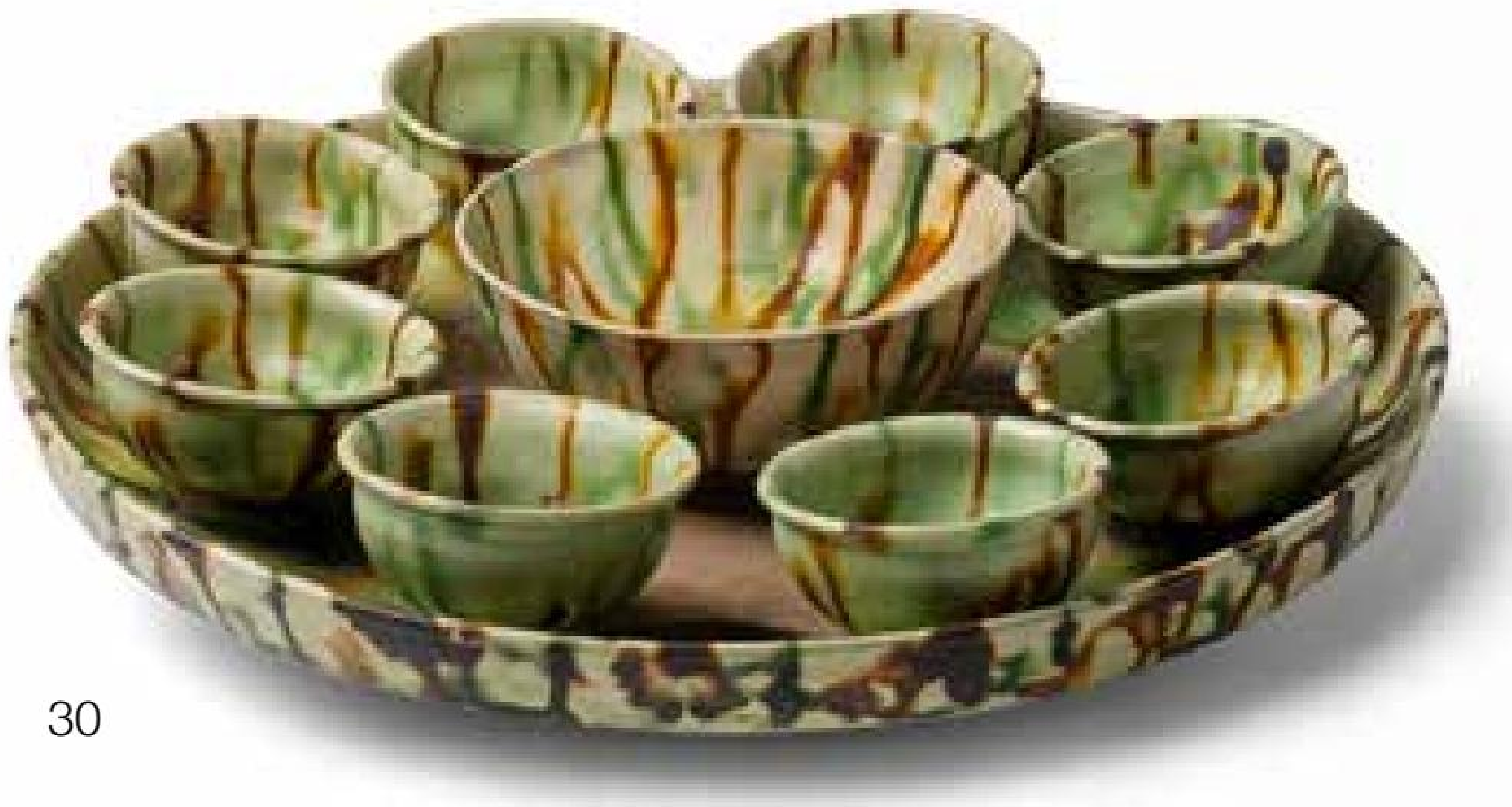
Exhibited
Dorchester International Ceramics Fair, London, June 1986, on loan

來源：
香港蘇富比拍賣行，1977 年 5 月 16 日，拍品編號 2
英國鐵路養老基金
倫敦蘇富比拍賣行，1989 年 12 月 12 日，拍品編號 55
紐約蘇富比拍賣行，1998 年 3 月 23 日，拍品編號 564

展出：
出借倫敦多徹斯特瓷器國際博覽會，1986 年 6 月

A blue and sancai-glazed figure of this type in the collection of the Shaanxi History Museum is illustrated by Cao Yin (ed.), *Tang: Treasures from the Silk Road Capital*, Art Gallery of New South Wales, Sydney, 2016, pp. 34-35, no. 114.

According to the Sotheby's New York 1998 catalog, the dating of this lot is consistent with the result of a thermoluminescence test, Oxford, test sample no. I66t26.



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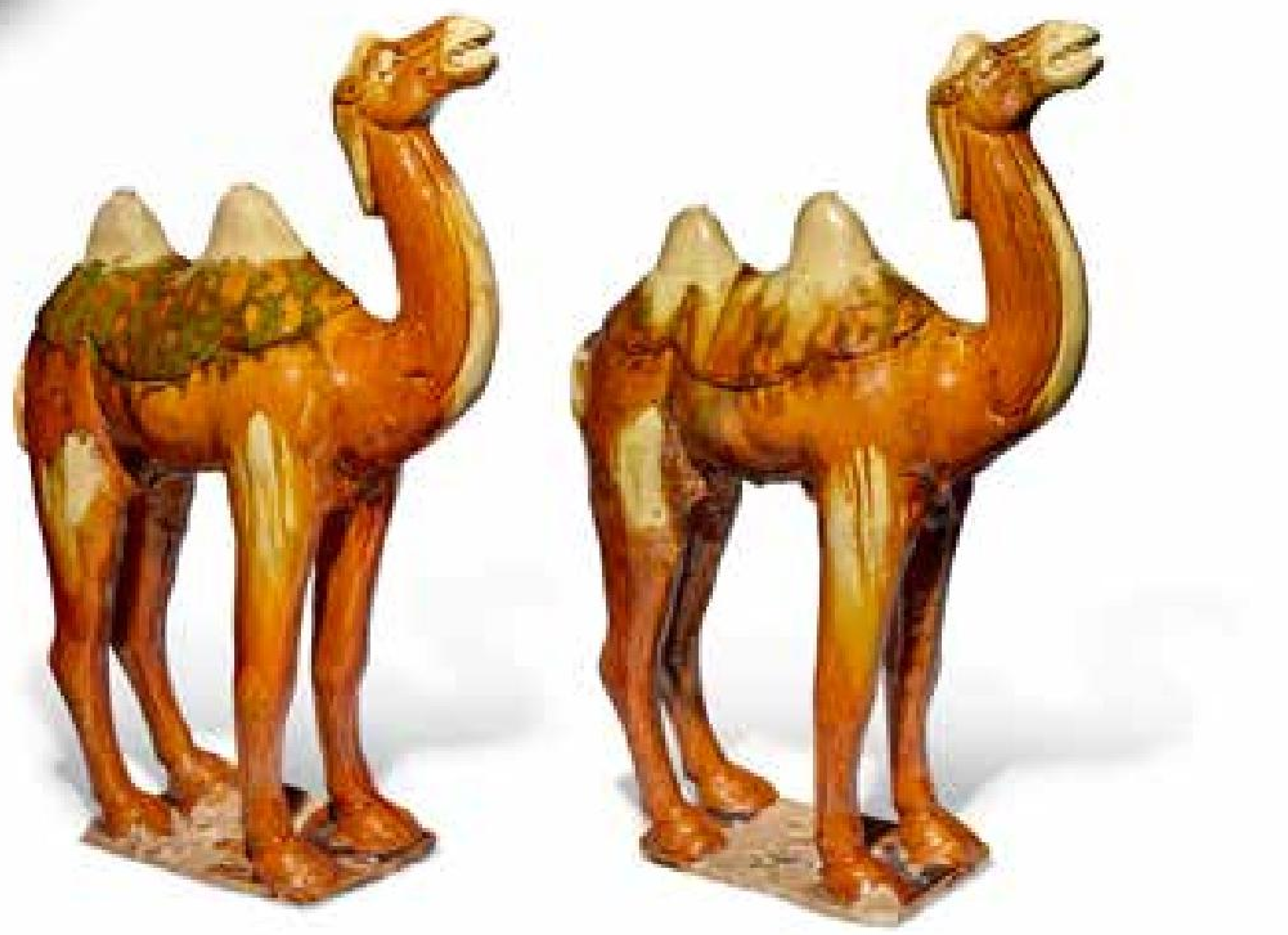


31

PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

30 ¤

A SANCAI-GLAZED OFFERING DISH WITH NINE BOWLS

Tang Dynasty

The bowls each with rounded sides and lipped rim, supported on short foot and fused onto the large gallery-rimed dish, all supported by the short foot with slightly concave bottom, the translucent green glaze with drips of dark brown and green pooling at the center of the bowls, the dish with unglazed center and underside revealing the buff pottery body.

11in (28cm) diam

$3,000 - 5,000
To be sold without reserve

唐 三彩子母盤

Compare the sanca-glazed offering dish with eight bowls surrounding a stem dish, unearthed in 2010 from the tomb of Zhang Wenju in Luoyang, Henan province, illustrated in *The Bulletin of the Chinese Ceramic Study Association of Tokiwayama Bunko Foundation, Vol. 7, Early White Porcelain*, Tokyo, 2018, p. 124, no. 33a. Compare also the sancai-glazed offering dish and bowls discovered at the Tang dynasty cemetery at Yanshi, Henan province, illustrated in the excavation report *The Tang Tombs in Yanshi Xingyuan*, Beijing, 2001, col. pl. 3-4, with description and line drawings on pp. 58-59, pl. 53-3.

The results of the thermoluminescence test are consistent with the dating of this piece, Oxford Authentication sample no. C124h10, 14 August 2024.

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

PROPERTY FROM A CALIFORNIA PRIVATE COLLECTION

31

A PAIR OF SANCAI-GLAZED POTTERY CAMELS

Tang Dynasty

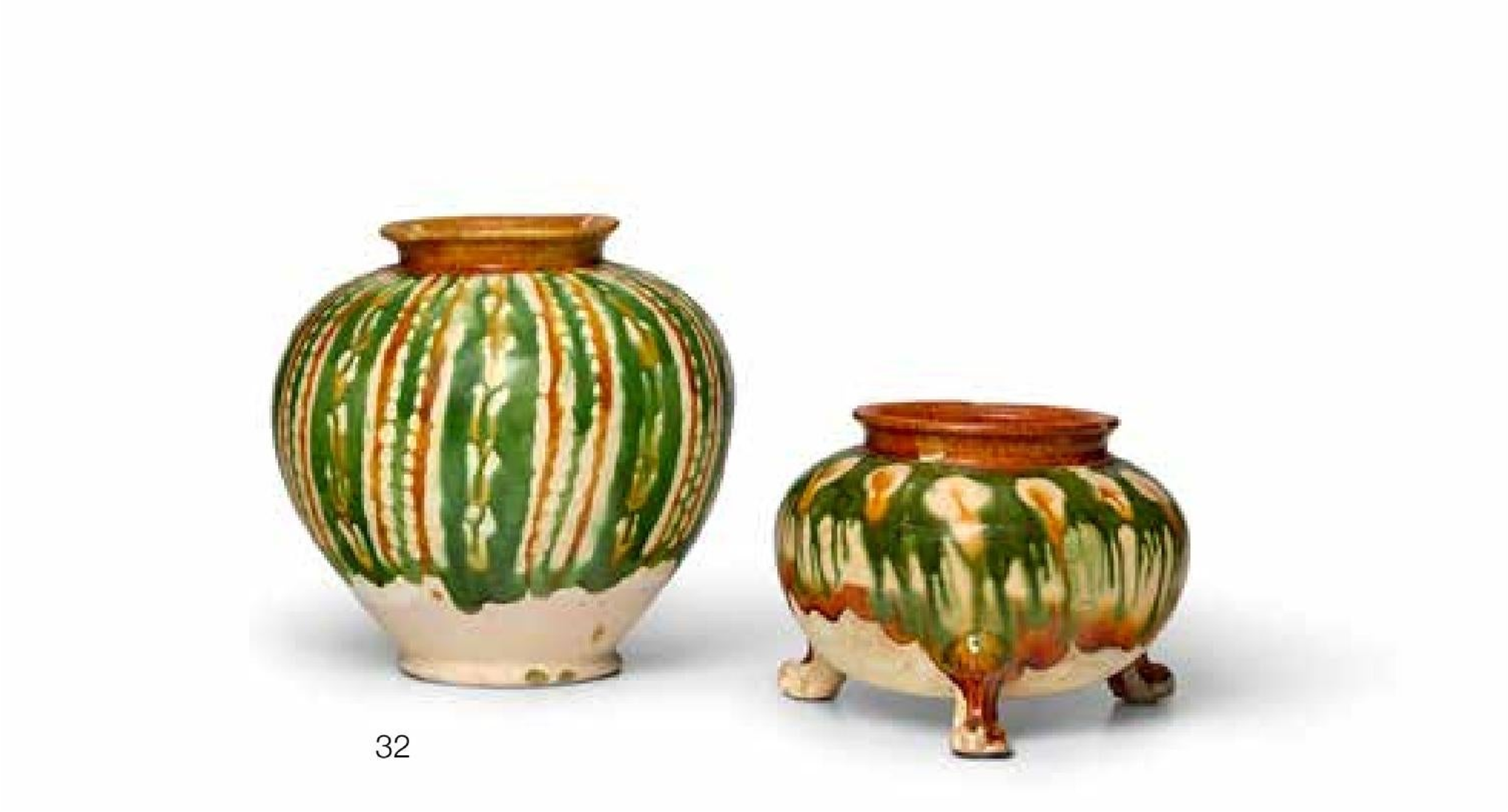
Each finely modeled and standing four-square with head held high, the quadtrefoil saddle blanket with fitted openings draped over the humps, the tall slender legs supported on a small rectangular base, the glaze with attractive brown, ocher and green while the humps, mane and mouth picked out in white, the base partially glazed revealing the buff pottery body.

25 1/8in and 25 3/8in (63.8cm and 64.5cm) high
(2).

$10,000 - 15,000

唐 三彩陶駱駝成對

The results of the thermoluminescence tests drawn from the ocher camel with splashed-green saddle blanket are consistent with the dating of the piece, Oxford Authentication certificate no. C199r28, 1 June 1999.



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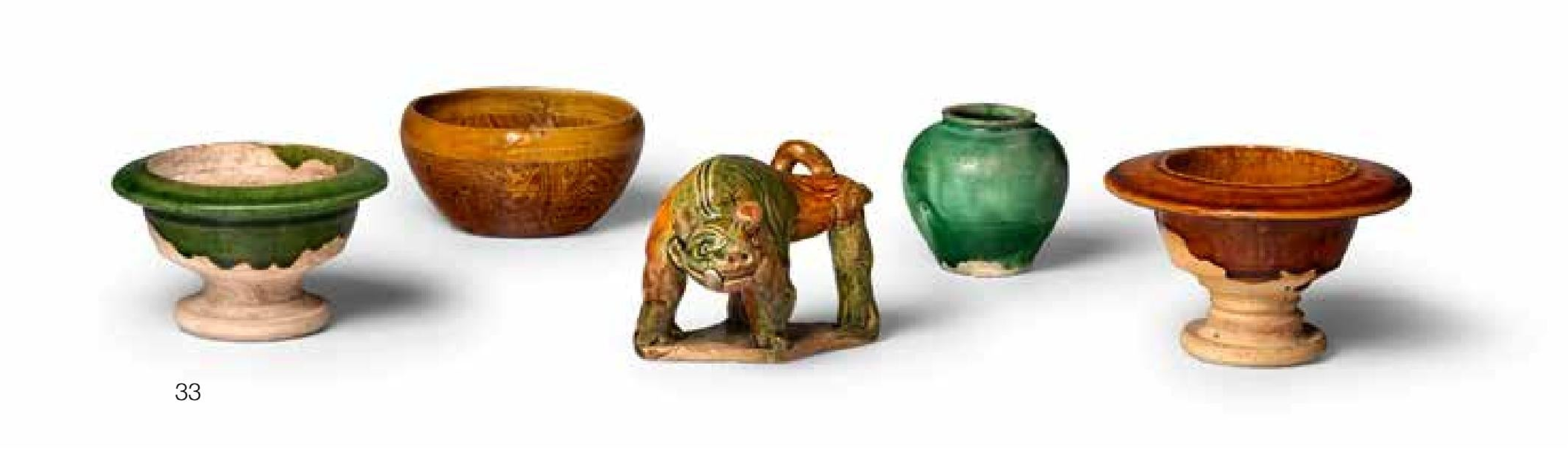


33

PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

32 ¤

TWO SANCAI-GLAZED POTTERY VESSELS

Tang Dynasty

Similarly decorated with green, ocher and white over a cream-white slip, the tripod censer of compressed globular body supported on clawed feet, the short neck with everted rim; the jar of broad shoulder tapering down to a short, splayed foot with flat base, the short neck with three spur marks on the everted rim.

censer 5 1/4in (13.3cm) high; jar 8 1/4in (21cm) high
(2).

$2,500 - 3,500
To be sold without reserve

唐 三彩獸足鼎式爐 三彩萬年罐 各一件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

33 ¤

FIVE SANCAI-GLAZED ARTIFACTS

Tang/Liao Dynasty

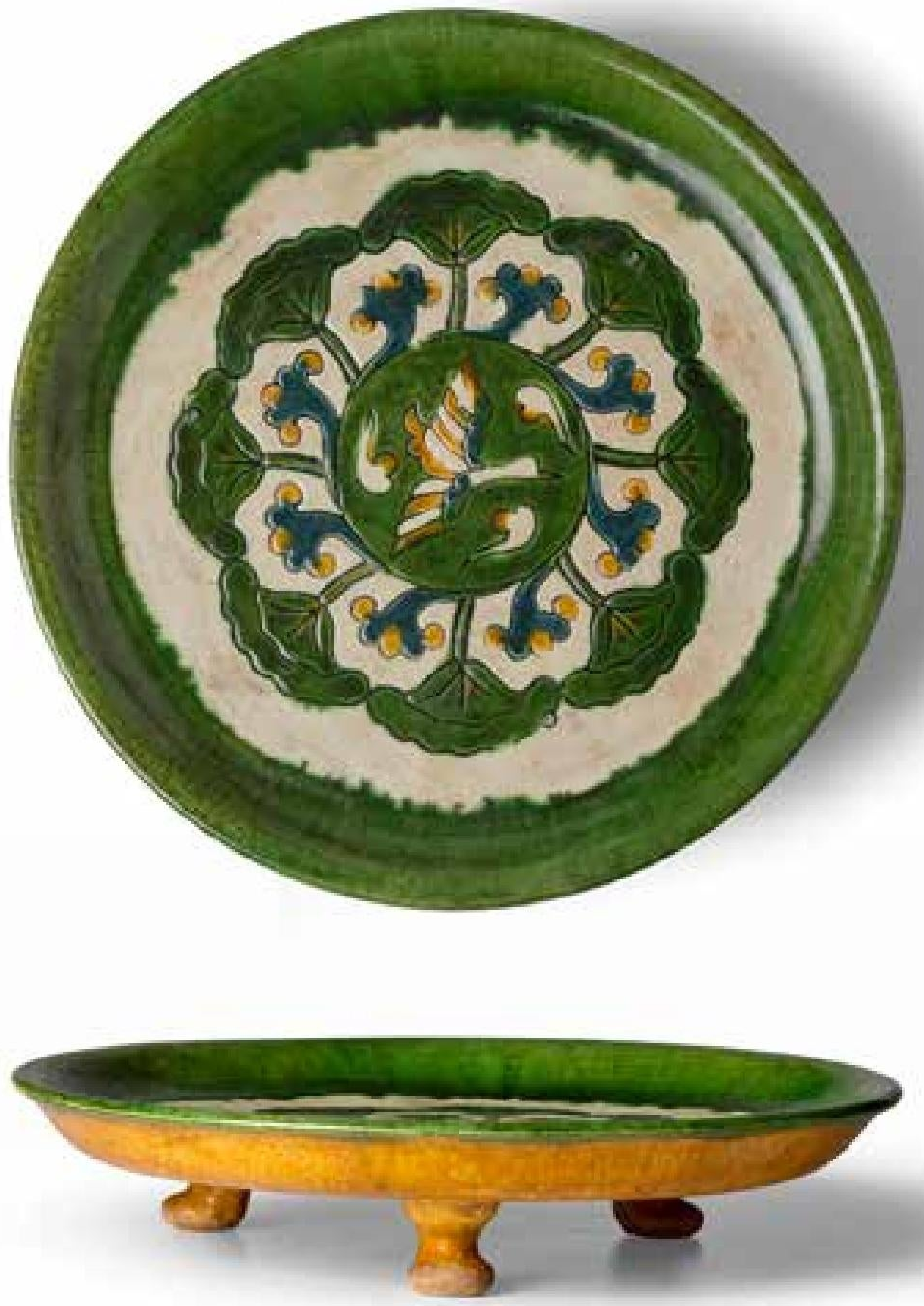
Comprising a sancai-glazed tiger; a small green-glazed jar; an ocher-glazed ‘marbled’ bowl; and two sancai-glazed footed censers.

tiger 4 1/8in (10.5cm) across; the largest censer 4 1/2in (11.4cm) diam
(5).

$1,500 - 2,500
To be sold without reserve

唐/遼 三彩塑虎 綠釉小罐 黃釉絞胎碗 暨 三彩高足爐兩件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價



(two views)

PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

34 ¤

A SANCAI-GLAZED TRIPOD OFFERING DISH WITH ‘DUCK’ MEDALLION

Tang Dynasty

Finely molded with a central scene of a bird in flight amidst three scrolling clouds, encircled by stylized lotus flowers and lotus leaves, the shallow sides rising to a gently everted rim, all supported by three short cabriole feet, the rim and the medallion glazed in green over a white ground, with details highlighted in ocher-yellow, the exterior and the feet glazed in ocher, the underside unglazed revealing the buff pottery body.

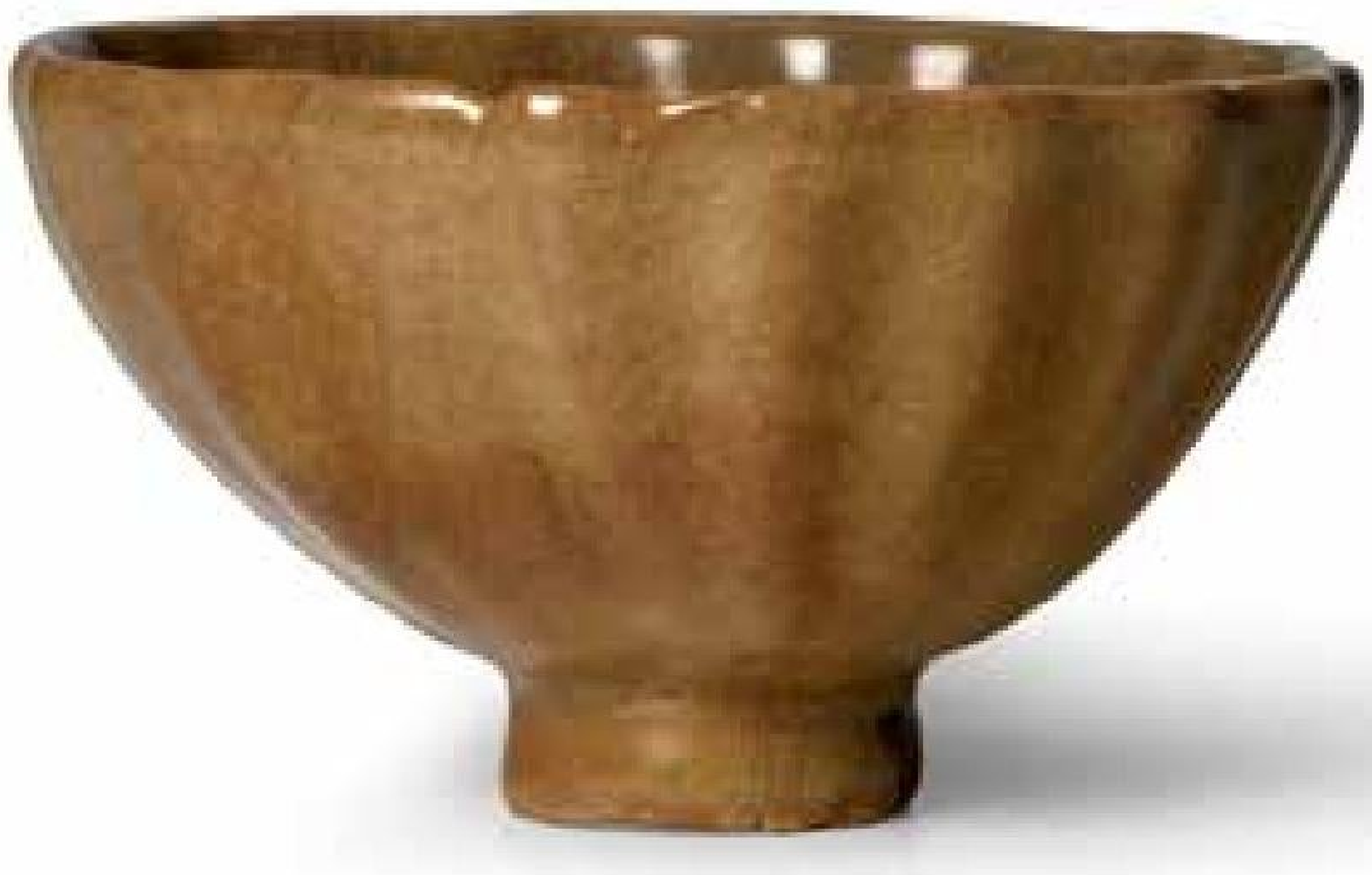
11 1/4in (28.6cm) diam

$2,000 - 3,000
To be sold without reserve

唐 三彩荷塘水鴨寶相紋三足盤

The results of the thermoluminescence test are consistent with the dating of this piece, Oxford Authentication sample no. C124h9, 14 August 2024.

Please note this Lot is to be sold at No Reserve. 本拍品不設底價



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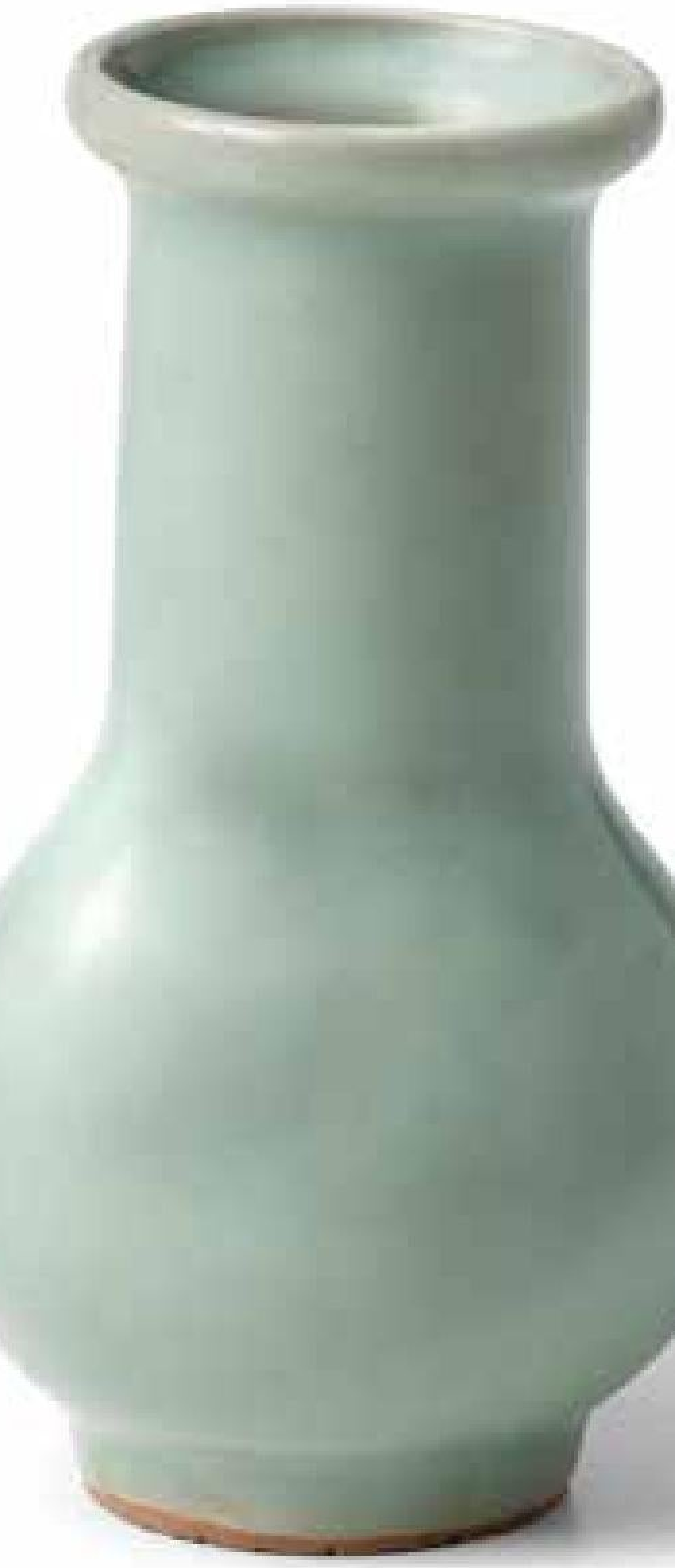


36

PROPERTY FROM ANOTHER OWNER

35

A SMALL 'BEISHOKU'-TYPE LONGQUAN CELADON FLUTED BOWL

Southern Song/Yuan Dynasty
With deeply rounded sides balanced on a small foot, covered inside and out with a finely crackled glaze of 'golden husk' tones, the foot rim neatly pared and unglazed showing the gray porcelaneous body fired buff-orange; small *kintsugi* repairs to mouth and foot rim.
3 3/4in (9.5cm) diam

$3,000 - 5,000

南宋/元 米色龍泉青瓷菊瓣小盌

The term '*beishoku*' celadon ('rice husk colored' celadon) was coined by Japanese connoisseurs in the 20th century to describe the rare and unusual golden beige color glaze resulting from oxidization during firing. The best examples of '*beishoku*' celadons are associated with Guan and Longquan wares, as they present a startling beauty unmatched by the standard celadon tones. The unique 'rice husk' color and the finely crackled glaze are highly appraised by the Japanese, whose culture has a long tradition of enjoying the accidental firing results in ceramic art. While in China traditionally the beige color glaze was considered an unsuccessful product, Chinese collectors today have also taken interest of this unique category.

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

36

A LONGQUAN CELADON-GLAZED BOTTLE VASE

Southern Song Dynasty
The pear-shaped body rising from a slightly tapered foot to a tall cylindrical neck and wide mouth with rounded, galleried rim, the glaze of attractive bluish-green color showing an even tone all over, the unglazed foot rim burnt orange-brown in the firing.
5 9/16in (14.1cm) high

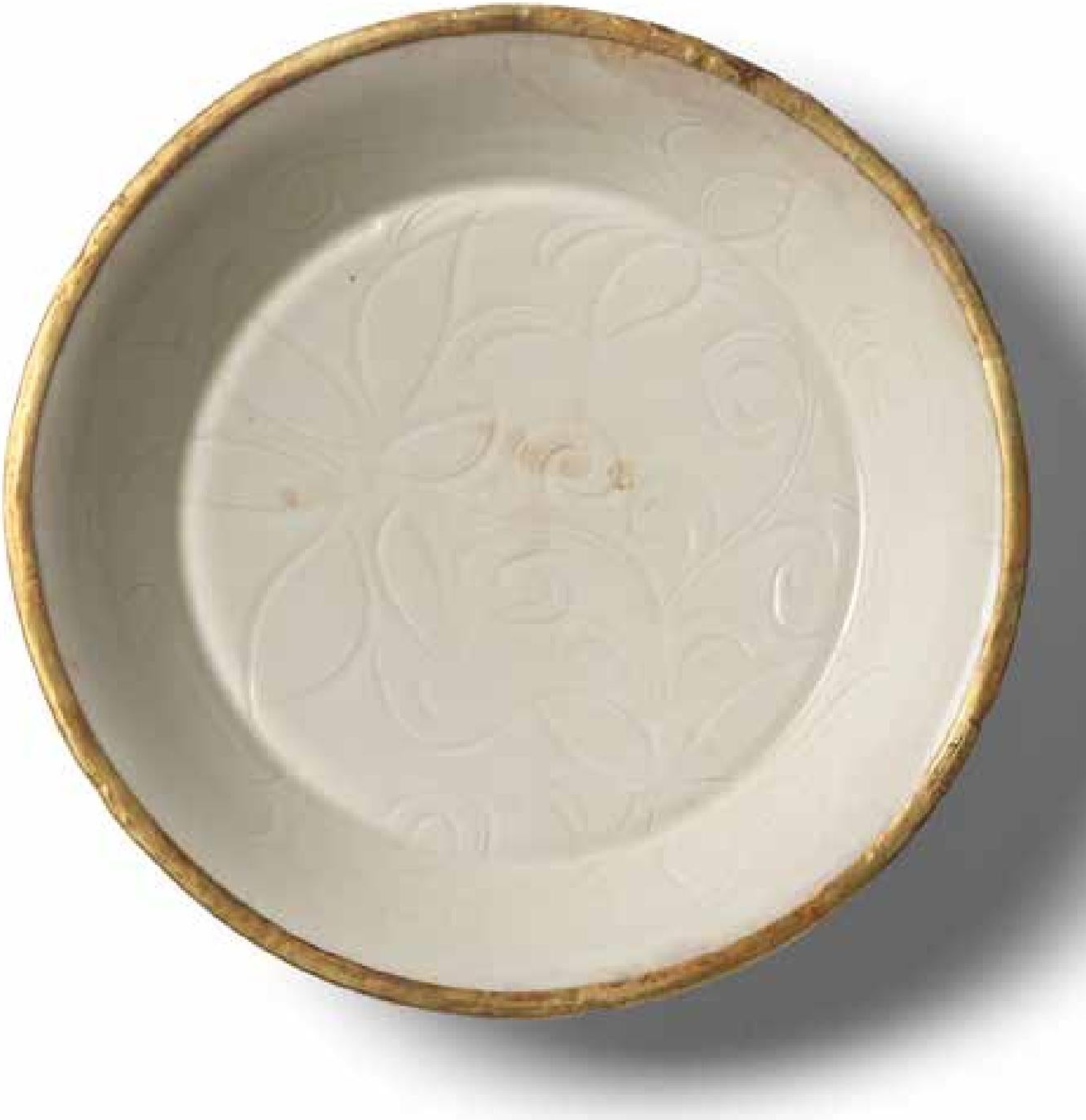
$7,000 - 9,000

南宋 龍泉青瓷長頸瓶

A classic form of the Southern Song Longquan ware, the present example embodied the elegance, simplicity, and beauty of the Song aesthetic.

A Longquan bottle vase of this form discovered in 1991 at the Southern Song hoard at Jinyucun, Suining, Sichuan province, is illustrated in the excavation report *Jinyucun Hoard of Southern Song Dynasty in Suining*, Beijing, 2012, Vol. II, col. pl. 31.

Other similar examples can be found today in private and museum collections world-wide. Compare the Longquan bottle vase of this form in the Meiyintang Collection, illustrated by Krahl in *Chinese Ceramics from the Meiyintang Collection*, Volume One, London, 1994, p. 296, no. 555. Another Longquan vase of this form in the Musée Guimet, exhibited in Taipei and illustrated in the catalogue *Terre de Neige, de Glace, et d'Ombre*, no. 33.



PROPERTY FROM A CALIFORNIA COLLECTION

37

A CARVED DING 'LOTUS' DISH

Northern Song/Jin Dynasty

The elegant form of straight sides flaring from a shallow circular base supported by a short ring foot, the interior freely carved with stylized 'lotus' sprays, covered inside and out with a transparent glaze of creamy tone, the later-added gold rim mounted to the mouth and notched into six petal-lobes.

7 1/2in (19cm) diam

$10,000 - 15,000

北宋/金 定窯劃花蓮荷折腹盤 後裝葵口金邊

The present example, with the 'folded' sides to shape this iconic form, is one of the small handfuls recorded. Compare the very similar Ding dish from the Hoyt Collection, illustrated by Hsien-Ch'i Tseng and Robert Paul Dart, *The Charles B. Hoyt Collection in the Museum of Fine Arts: Boston*, Volume II, Boston, 1972, no. 26. Another Ding dish of this form and decoration, from the Seligman Collection and now in the Collection of the British Museum, is illustrated on the museum's website, registration number 1973.0726.225.

Compare also the similar Ding dish in the collection of the Nezu Museum, illustrated in the catalog of special exhibition *White Porcelain of Ding Yao*, Tokyo, 1983, p. 70, no. 116, with description on p. 153, where the author cited another example in the collection of the Palace Museum, Taipei, illustrated by Tsai Mei-fen, *Decorated Porcelains of Dingzhou: White Ding wares from the collection of the National Palace Museum*, Taipei, 2013, pp. 88-89, no. II-42. One other Ding dish of this type and carved with a peony design, also in the collection of the Palace Museum, Taipei, is illustrated by Tsai in the same volume, *op. cit.*, pp. 86-87.

PROPERTY FROM A LONDON COLLECTOR

38

A VERY RARE YUE CELADON-GLAZED DOUBLE-GOURD VASE

10th century
The oval body with short neck supporting a bulb-shaped head, covered overall with a thin layer of matt olive-green glaze, an imprint of brown encrustation to one side of the shoulder, the gently recessed base partially glazed, revealing the light gray body burnt orange-brown from firing.
9 5/8in (24.5cm) high

$8,000 - 12,000

十世紀 珍罕越窯青瓷葫蘆瓶

Provenance
Collection of E. T. Chow (1910-1980)
Sotheby Parke-Bernet, London, 16 December 1980, lot 210
J. J. Lally & Co., New York, no. 2775, according to label
Private collection, London

來源：
仇焱之（1910-1980）舊藏
倫敦蘇富比 Parke-Bernet 拍賣行，1980 年 12 月 16 日，拍品編號 210
紐約藍理捷古董行，編號 2775，根據標籤
倫敦私人藏

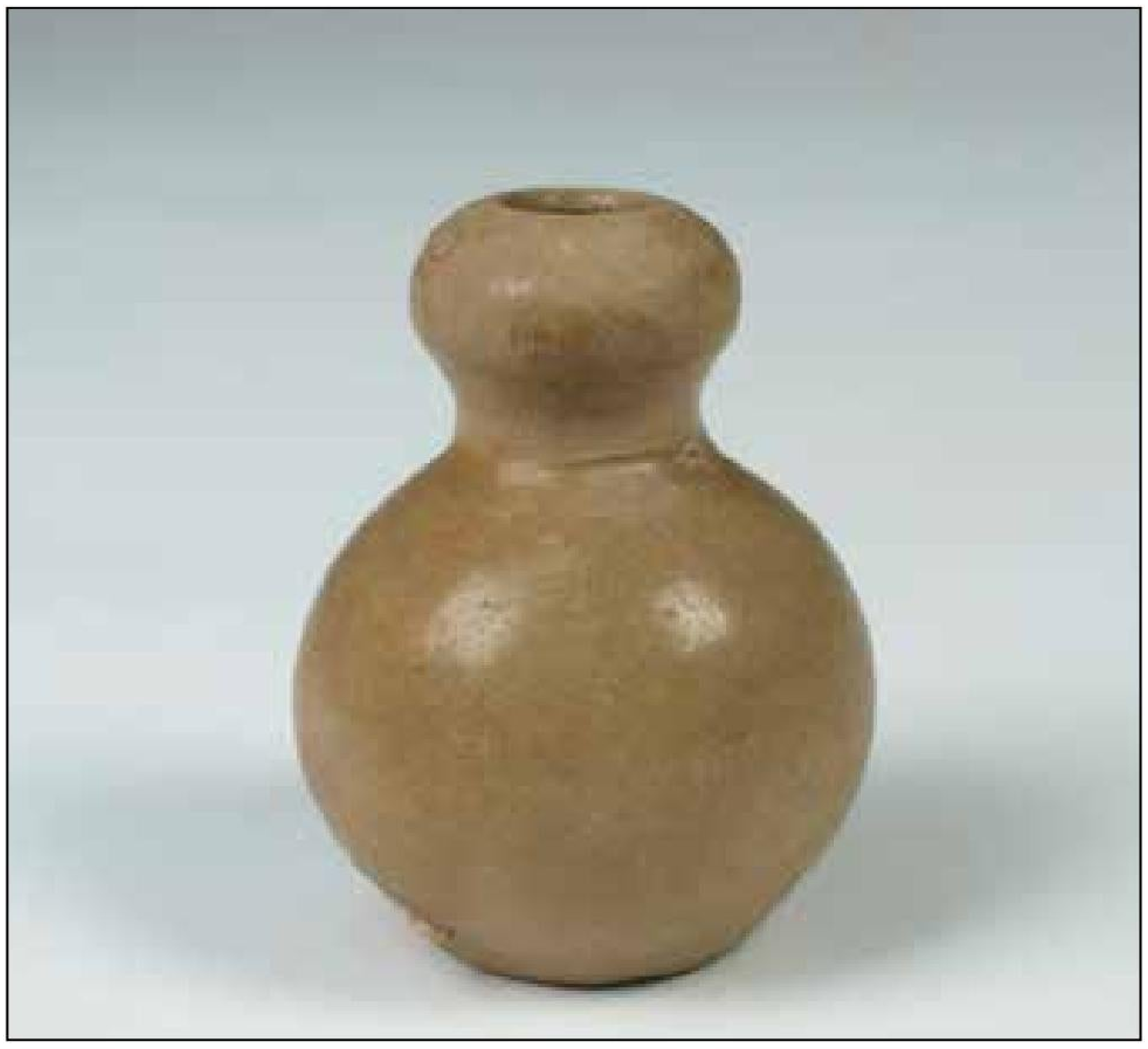
Published
Cécile and Michel Beurdeley, *A Connoisseur's Guide to Chinese Ceramics*, New York, 1974, p. 109, no. 68

出版：
Cécile 及 Michel Beurdeley，*A Connoisseur's Guide to Chinese Ceramics*，紐約，1974 年，頁 109，圖版編號 68

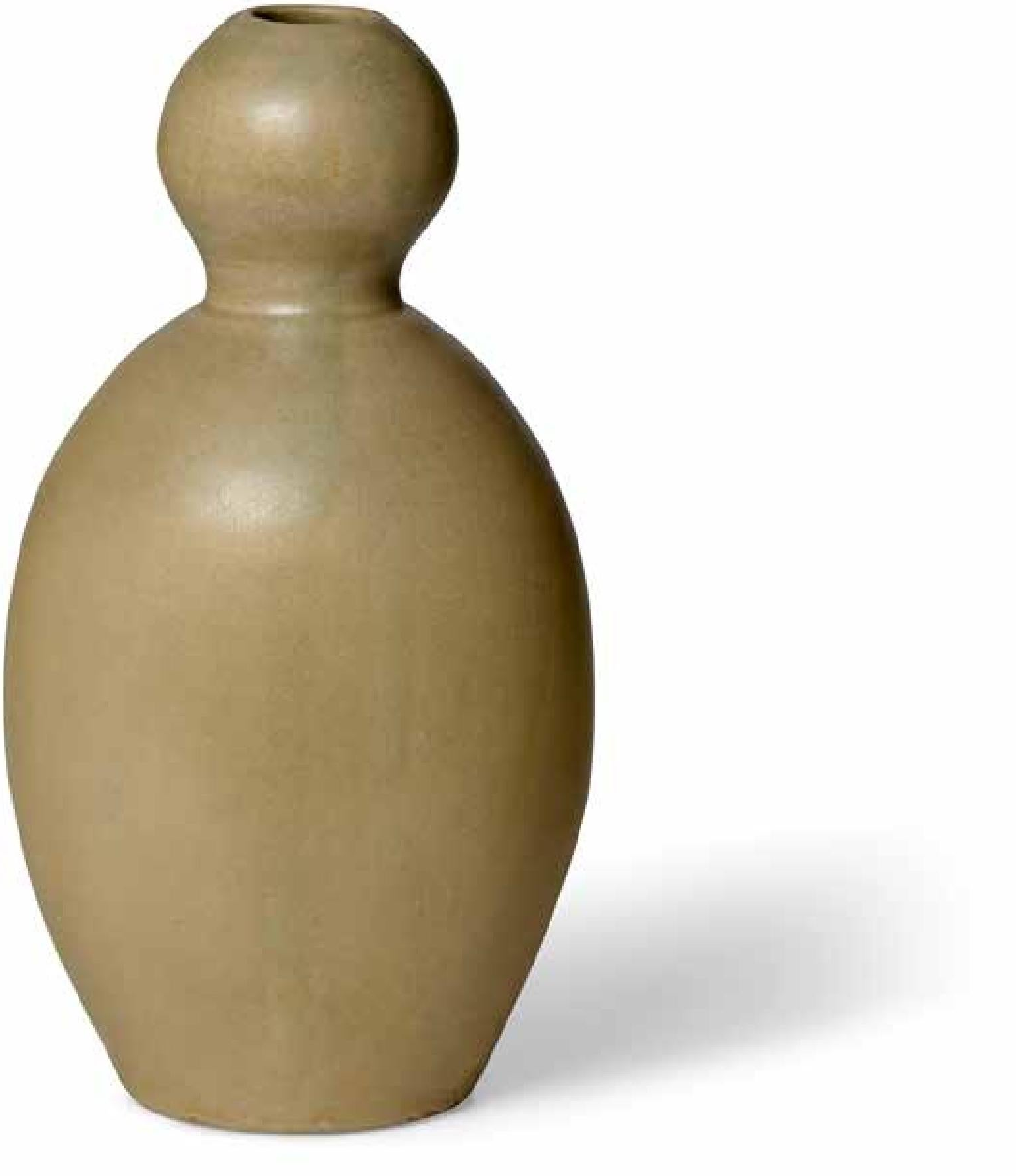
By the Tang dynasty (618-907), the ceramic production had flourished to a new height, known as "Southern celadon and Northern white" 南青北白, represented by Yue celadon ware in the south and Xing white ware in the north. The soft monochrome green was named *mi se* 秘色, a glaze color favored for imperial patronage in Buddhist rituals.

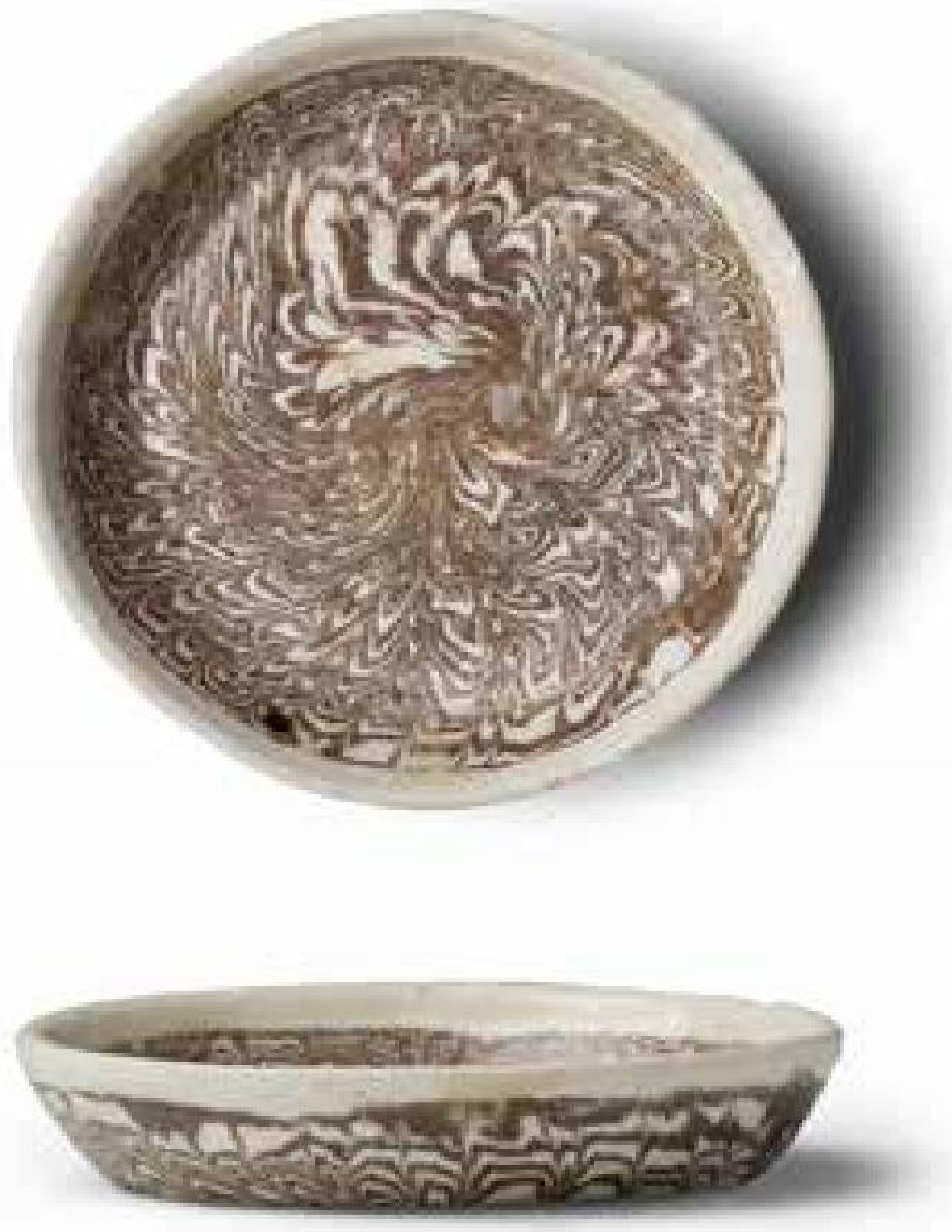
It is extremely rare to see a Yue double-gourd vase. A small Yue double-gourd vase, not as elegant as the present example, in the collection of the Zhejiang Provincial Museum, is illustrated on the museum's website, described as Tang dynasty.

Other closely related forms also exist in the Tang-Northern Song period. Compare, for example, an incised Yue bottle with small bulb-shaped mouth and four loop handles unearthed from a Tang dynasty tomb of Zhang Hongqing, now in the collection of the Henan Provincial Museum, illustrated by Zhu Hongqiu in a research article on the museum's website. Compare also a Yue double-gourd shaped censer with perforated openings, in the collection of the Zhejiang Provincial Museum, illustrated on the museum's website, no. 26319. Another small double-gourd vase with a pair of loop handles at the waist and supported by a shallow ring foot, covered with a yellowish-green glaze, unearthed from the Tang dynasty cemetery at Yanshi, Henan province, is illustrated in the excavation report, *The Tang Tombs in Yanshi Xingyuan*, Beijing, 2001, col. pl. 16-2.

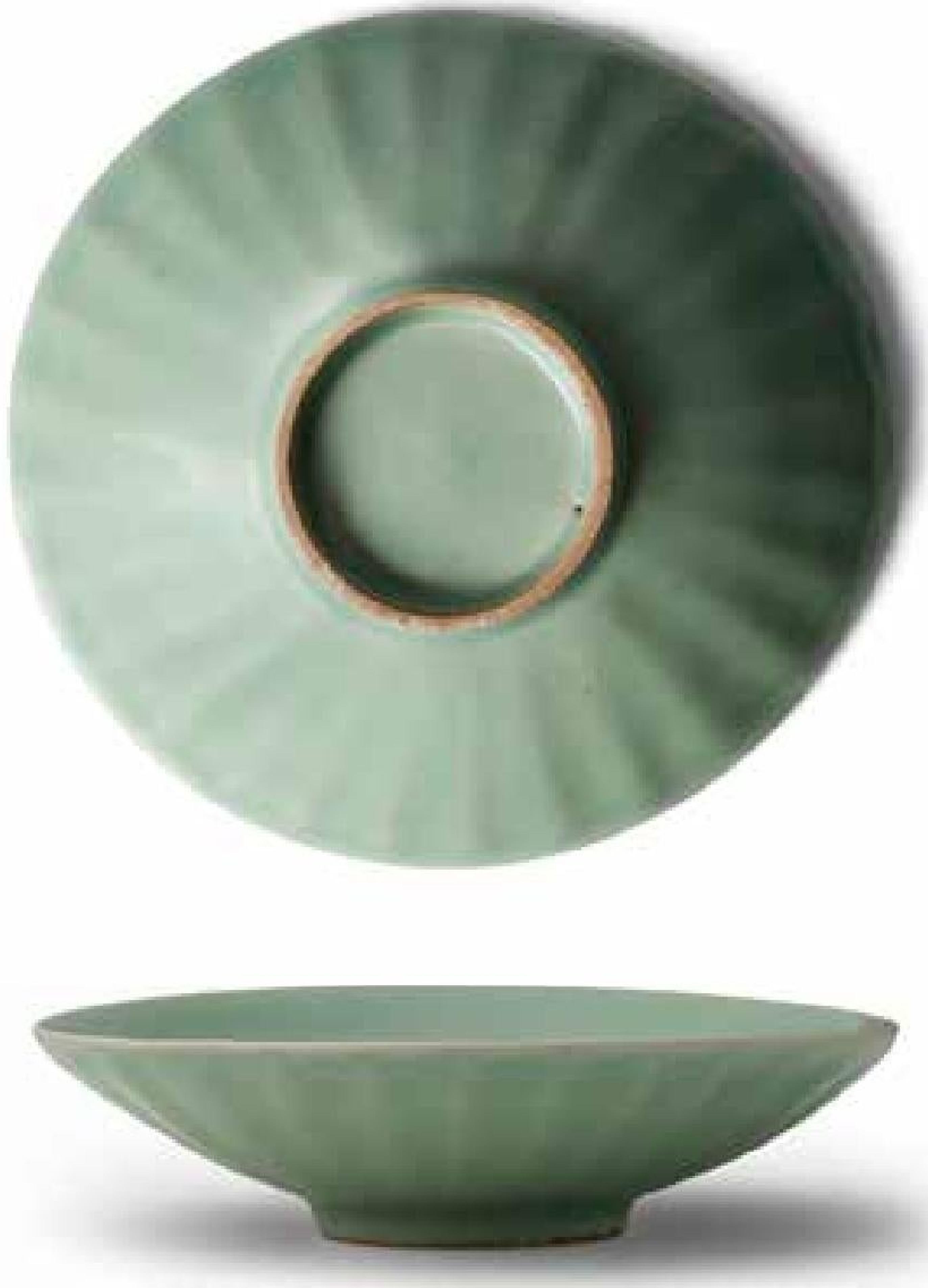


A Yue Celadon Double-Gourd Vase
Tang Dynasty, 2 3/8in (6cm) high
Zhejiang Provincial Museum





39 (two views)



40 (two views)

PROPERTY FROM A PRIVATE PHILADELPHIA COLLECTION

39

A SMALL ‘MARBLED’ SAUCER DISH

Song Dynasty

The chocolate-brown and cream-color clays twisted and pressed to create a radiating ‘feather’ pattern, the dish with flat base and short rounded sides finished with a white rim.

3 3/8in (8.6cm) diam

$5,000 - 8,000

宋 絞胎小碟

Provenance

Paul Ruitenbeek Chinese Art, Amsterdam

來源：

阿姆斯特丹 Paul Ruitenbeek Chinese Art 古董行

PROPERTY FROM THE ESTATE OF MARK S. PRATT (1928-2023), WASHINGTON DC

40 ¤

A LONGQUAN CELADON-GLAZED DISH

Southern Song Dynasty

Smoothly molded with a circular recessed floor and shallow, curving well in contrast to the lotus petals in relief on the exterior extending outward from a wedged foot ring and recessed base, a lustrous blue-green glaze of fairly even hue covering all surfaces except the cinnamon-burnt foot pad.

6 1/4in (15.8cm) diameter

$3,000 - 5,000

To be sold without reserve

南宋 龍泉窰青釉蓮瓣紋盤

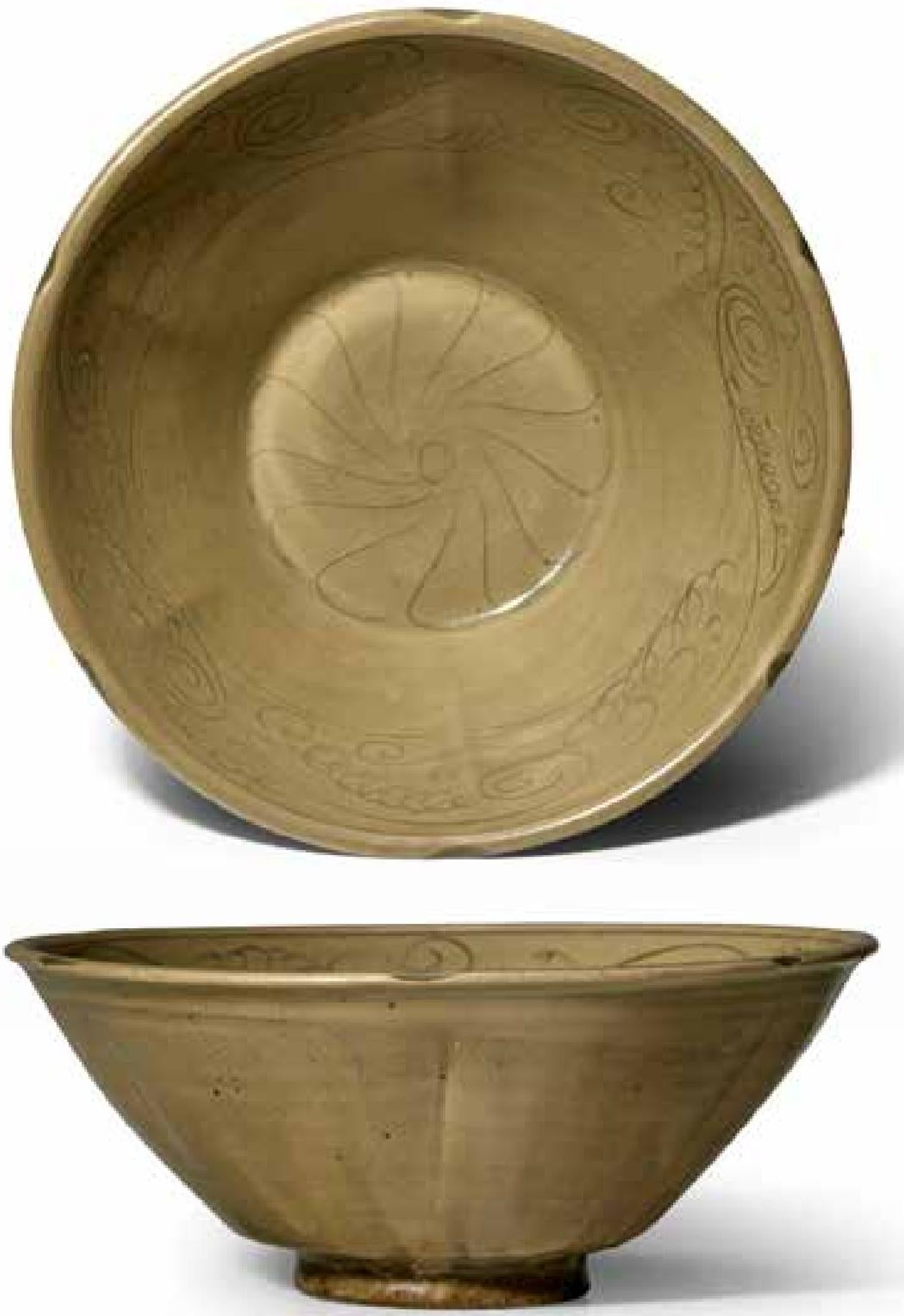
Provenance

The Estate of Mark. S. Pratt (1928-2023), Washington D.C.

來源：

華盛頓班立德總領事（1928-2023）遺產

Please note this Lot is to be sold at No Reserve. 本拍品不設底價



(two views)

PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION

41

A YAOZHOU CELADON-GLAZED BOWL

Five Dynasties

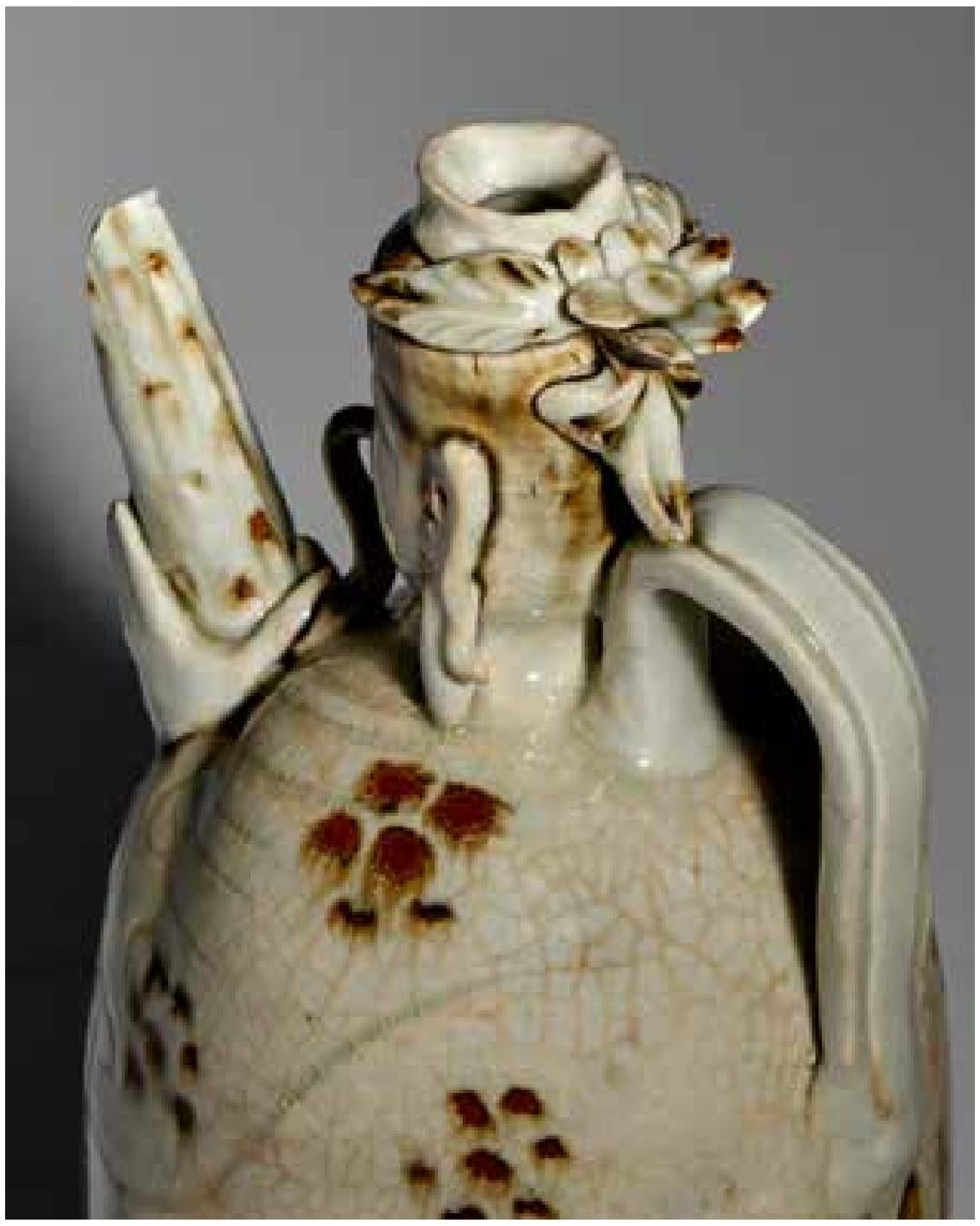
The interior decorated with a medallion of radiating flower petals enclosing by a band of freely incised scrolling vines, the everted rim with six shallow notches which corresponds to the gently lobed body, covered inside and out a translucent olive-green glaze over a cream color wash, the base glazed with traces of kiln support under the foot rim.

7 7/8in (20cm) diam

$8,000 - 12,000

五代 耀州劃花葵口碗

Compare the Yaozhou shallow bowl with closely related design, also with a layer of wash underneath the celadon glaze, in the collection of the Yaozhou Ware Museum, illustrated in the catalog of the traveling exhibition *The Masterpieces of Yaozhou Ware*, The Museum of Oriental Ceramics, Osaka, 1997, p. 101, no. 134, described as Five Dynasties, 10th century.



PROPERTY FROM ANOTHER OWNER

42

A VERY RARE BROWN-SPLASHED QINGBAI 'SHENG PLAYER' EWER

Northern Song Dynasty

The domed vessel lively modeled and carved as a female musician wearing a floral crown and a flowing blouse with floral roundels over a long pleated skirt, her hands holding a wind instrument *sheng* which serves as the spout opposite to the handle, the facial features delicately depicted with large 'phoenix' eyes, her mouth blowing into the tube connecting to the *sheng*, her elongated ears with large earrings, covered inside and out a blue-tinted glaze with iron-spots to highlight the design, the flat base glazed with seven spur marks on the shallow foot rim.

7 3/8in (18.7cm) high

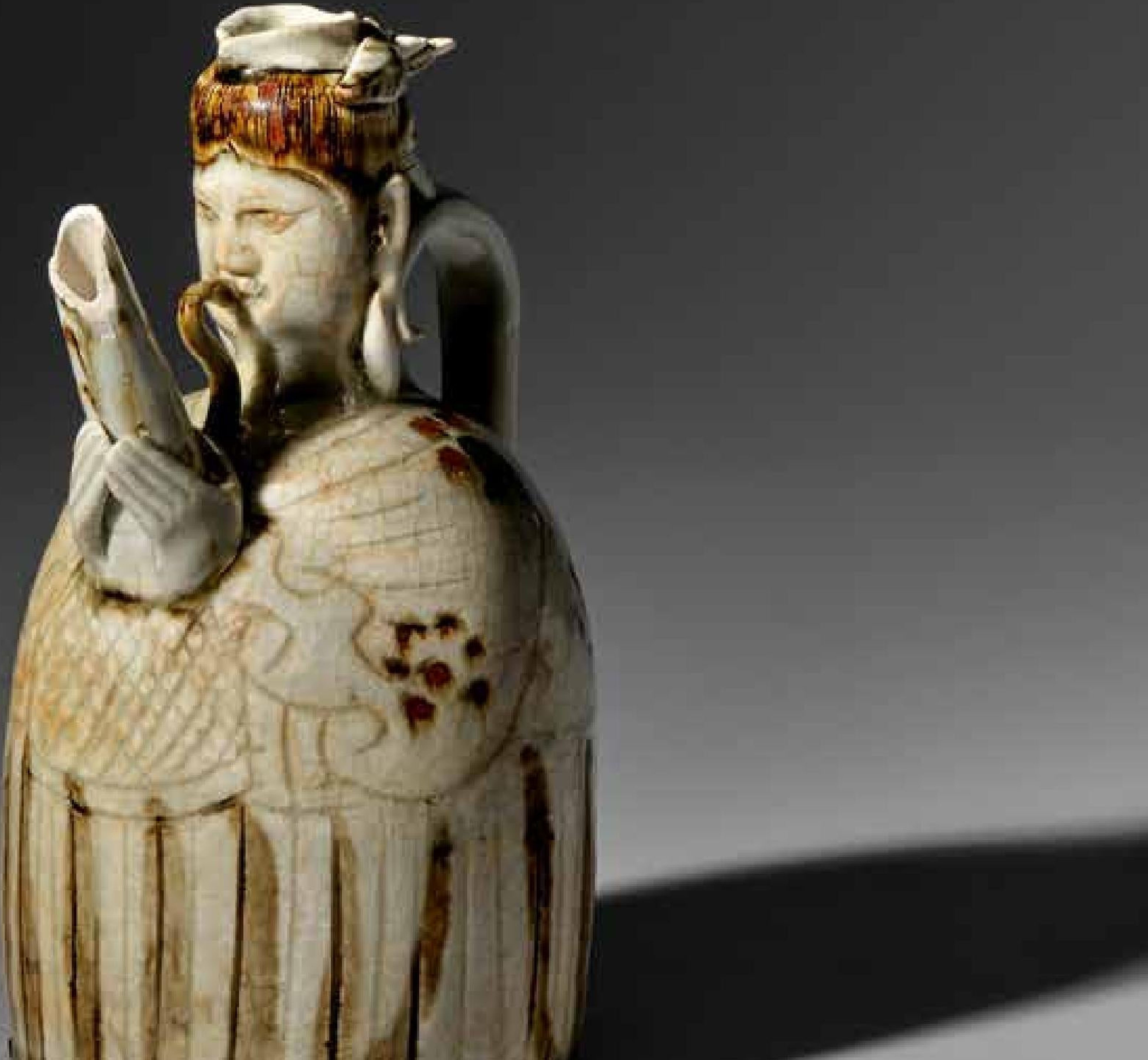
$80,000 - 120,000

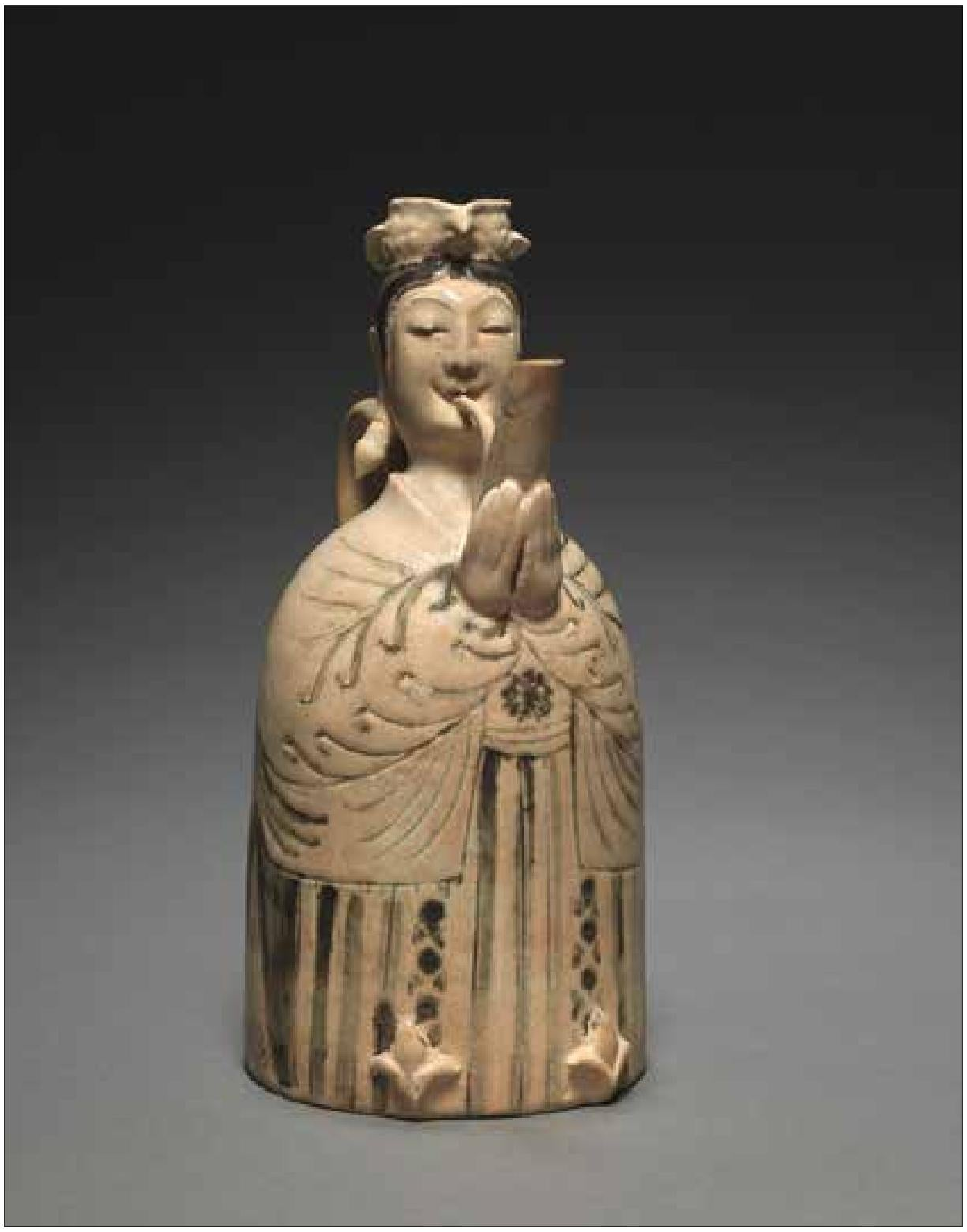
北宋 珍罕醬彩青白釉吹笙樂妓形執壺

Provenance

Purchased in Hong Kong, 1990, by repute

來源：
傳1990年購於香港





Ewer in the form of a Sheng Player
China, Liao dynasty (916-1125)
21.2 cm (8 3/8 in.) high
The Cleveland Museum of Art, John L. Severance Fund 1953.248

Figural water vessels are extremely rare, and the present example with the fine details and well-executed iron-spot glaze, is one of the best in its category. A very similar figural ewer highlighted in iron-brown unearthed in 1994 from a Song dynasty tomb dated to A.D. 1025 in Susong county near Anqing, Anhui province, is illustrated by Zhang (ed.), *Complete Collection of Ceramic Art Unearthed in China*, Vol. 8, Anhui, Beijing, 2008, no. 98.

Compare the very similar figural ewer in the collection of the Cleveland Museum of Art, formerly in the collection of Samuel T. Peters and illustrated by Trubner in the catalog of exhibition *The Arts of the Tang Dynasty*, Los Angeles County Museum of Art, 1957, pp. 102-103, no. 271; and illustrated again by Watson, *Tang and Liao Ceramics*, London, 1984, p. 121, pl. 92.

Compare also the Qingbai '*sheng* player' also with iron-brown decoration, from J.J. Lally & Co. and sold at Christie's New York, 23 March 2023, lot 876.

The result of a thermoluminescence test is consistent with the dating of this lot, C-Link Research & Development Limited certificate number 9330WM17, 11 May 2009.

PROPERTY FROM PENGLAI SHANFANG COLLECTION, TAINAN, TAIWAN

43

A MOLDED YAOZHOU CELADON-GLAZED PETAL-LOBED DISH

Song Dynasty

Finely decorated with a flowering branch at the well surrounded by fifteen lappets rising half-way to the tip of each petal, covered inside and out an olive-green glaze except the center of the base, revealing the neatly pared inset foot and gray body burnt iron-rust in areas.
4 3/4in (12cm) diam

$8,000 - 12,000

宋 耀州印花菊瓣盤

Provenance

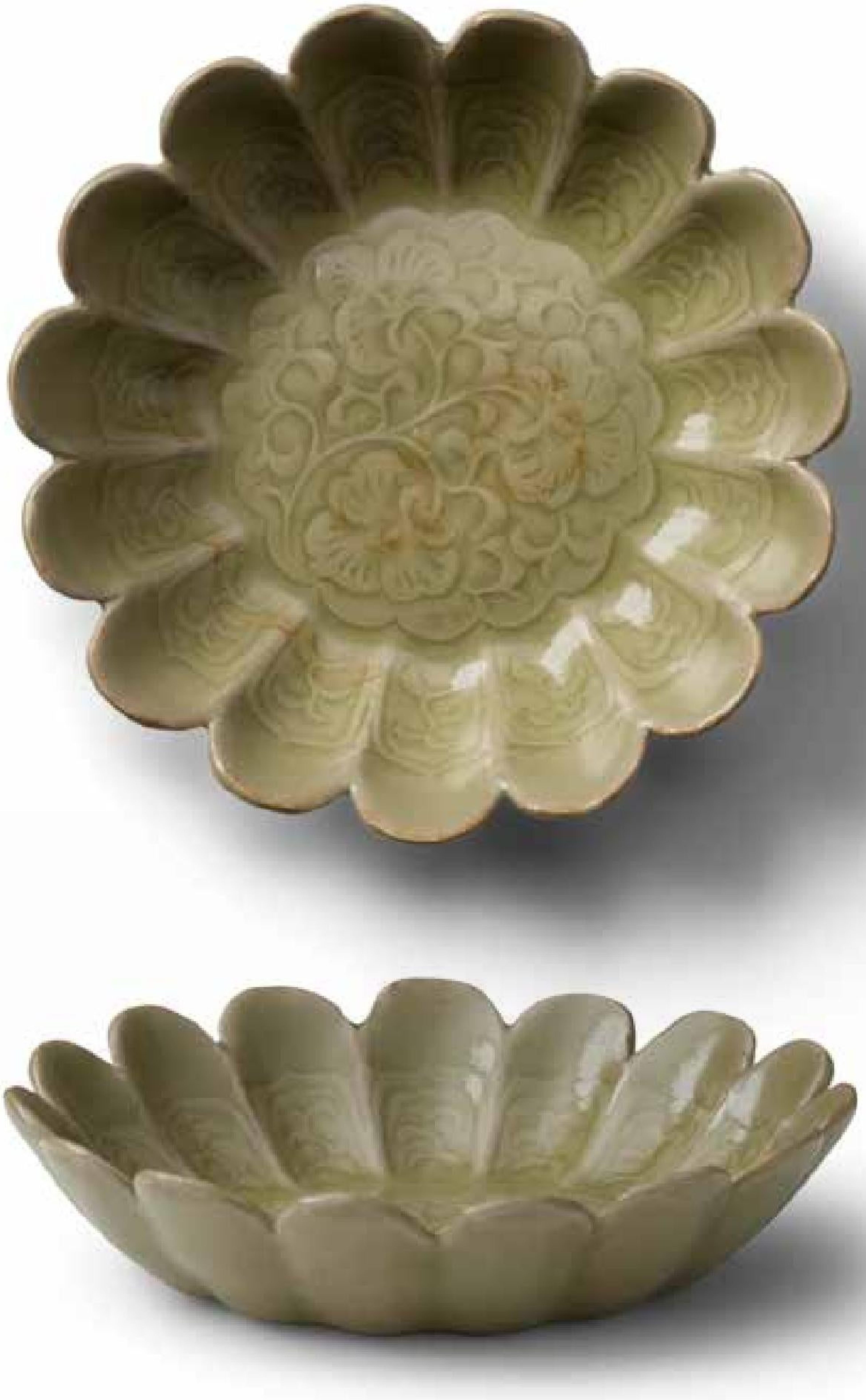
Penglai Shanfang Collection, Tainan, Taiwan
Connecticut Private Collection

來源：
蓬萊山房舊藏，臺灣臺南
康乃狄克州私人藏

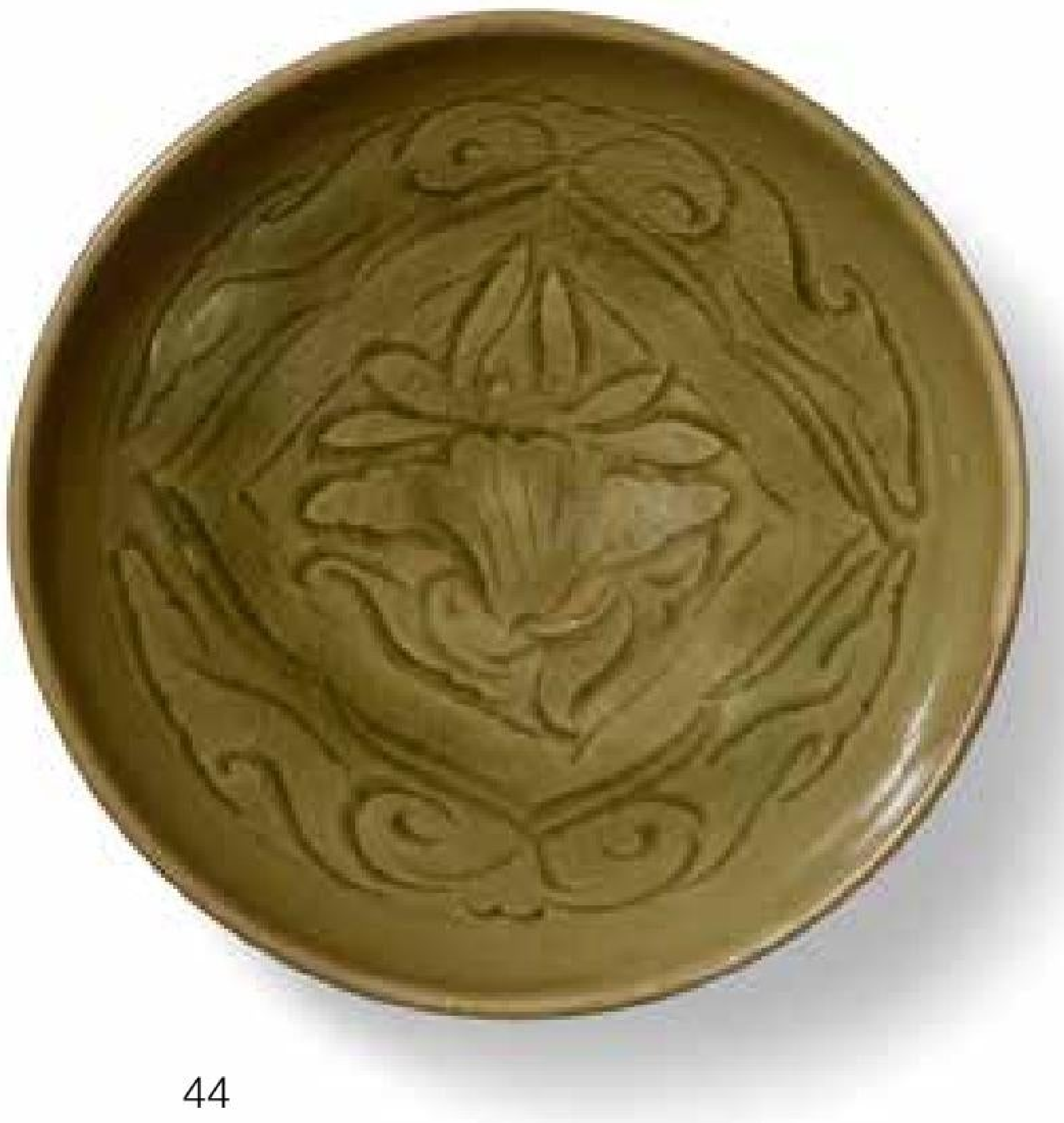
It is rare to see Yaozhou celadon dish of this form and only a small handful have been recorded. Compare the shard of a similar dish, also with a flat base, unearthed in 1981 at the Song dynasty Yaozhou kiln sites in Tongchuan, Huangpu, Shaanxi province, now in the collection of the Yaozhou Ware Museum, illustrated in the catalog of the traveling exhibition, *The Masterpieces of Yaozhou Ware*, The Museum of Oriental Ceramics, Osaka, 1997, p. 115, no. 164. Compare also two molded dishes with partially glazed flat base and inset foot, one with lotus pattern discovered in 1988 from a hoard in Liulin, Yao county, now in the collection of the Shaanxi Provincial Museum, and the other dish with similar floral pattern from a Japanese private collection, both illustrated in the same catalog for the traveling exhibition, op. cit., p. 54, nos. 69 and 70.

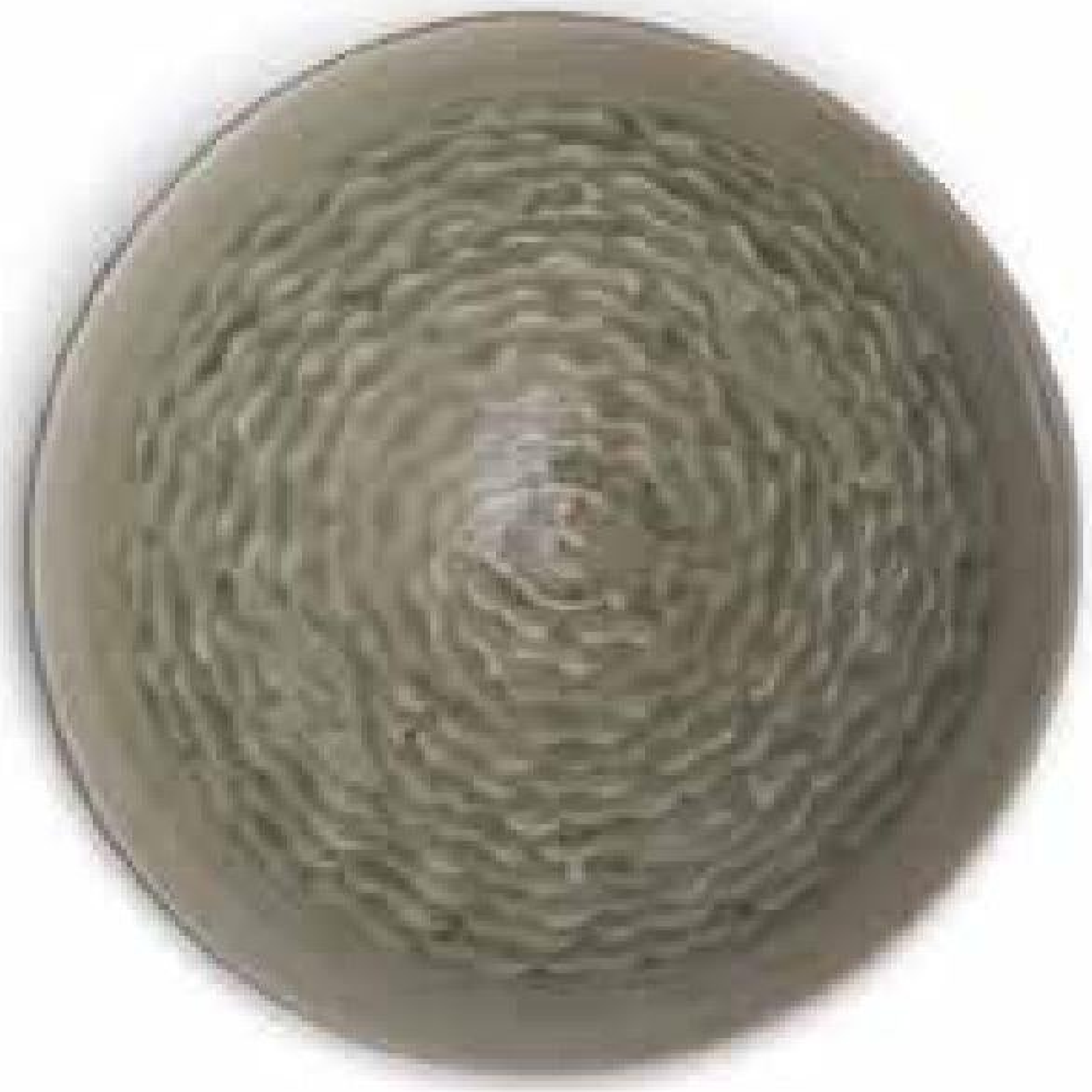
A Yaozhou celadon dish of this rare shape and design in the collection of the British Museum is illustrated by Kerr, *Yaozhou Wares from Museums and Art Institutes Around the World, including Yaozhou Tribute Wares*, Hong Kong, 2021, p. 234, no. 340; also on the museum's website, accession number 2001,0522.1.

Two other Yaozhou celadon dishes of this form and similarly decorated, one in the Meiyintang Collection, the other in the collection of the Indianapolis Museum of Art, were also illustrated by Kerr, op. cit., p. 234, nos. 338 and 339.



(two views)


44


45

PROPERTY FROM VARIOUS OWNERS

44

A CARVED YAOZHOU CELADON-GLAZED 'LOTUS' BOWL

Jin Dynasty

Of deep spherical shape with lipped rim, decorated with a single spray of lotus blossom and lotus leaf within a lozenge cartouche, the scrolling foliage encircled within a line border, covered inside and out a translucent olive-green glaze pooling in the recessed areas in darker tones, all supported by a short, neatly pared ring foot, the base unglazed showing kiln dust and grits, the gray stoneware body fired orange-brown.
7 7/16in (18.9cm) diam

$6,000 - 8,000

金 耀州青瓷刻花開光蓮紋碗

Provenance

Vallin Galleries, Wilton, CT
Sotheby's New York, 17 March 2021, lot 231

來源：
Vallin Galleries 古董行，康乃狄克州 Wilton
紐約蘇富比拍賣行，2021 年 3 月 17 日，拍品編號 231

Compare the very similar carved Yaozhou 'lotus' bowl in the collection of the Hunan Museum, illustrated by Kerr, *Yaozhou Wares from Museums and Art Institutes Around the World, including Yaozhou Tribute Wares*, Hong Kong, 2021, p. 175, no. 237.

PROPERTY FROM VARIOUS OWNERS

45

A MOLDED YAOZHOU CELADON-GLAZED 'FISH' BOWL

Northern Song Dynasty

Thinly potted with flaring sides and everted rim supported by a short straight foot, decorated with four fish encircling a conch shell amidst rippling waves, the exterior with carved radiating lines, covered inside and out a translucent olive-green glaze pooling to darker tones in the recess, the neatly pared foot unglazed showing light-gray stoneware body fired to buff tones.
4 9/16in (11.6cm) diam

$6,000 - 8,000

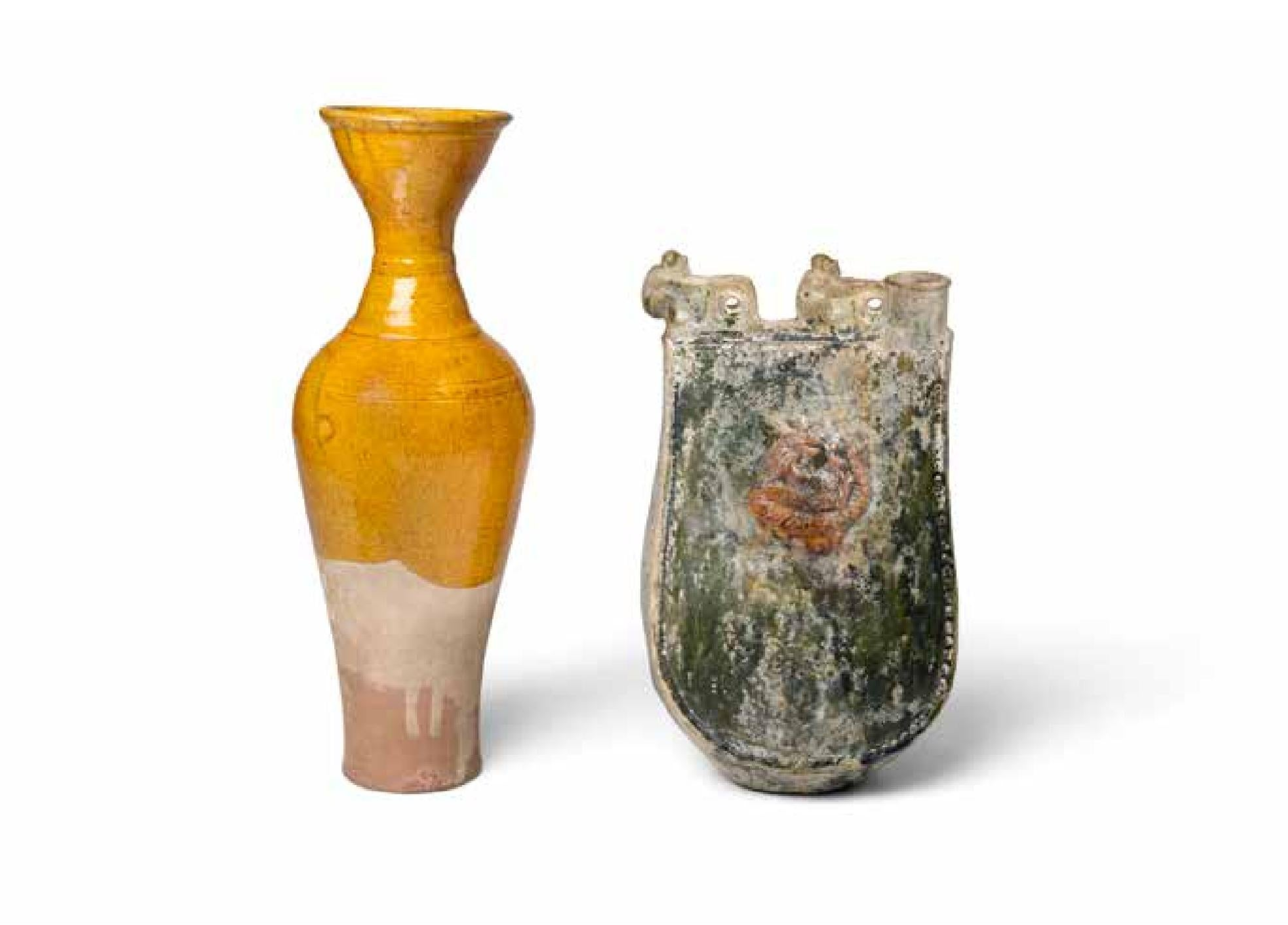
北宋 耀州青瓷印花水波游魚紋盌

Provenance

From an Asian Private Collection
Sotheby's New York, 23 March 2022, lot 401

來源：
亞洲私人藏品
紐約蘇富比拍賣行，2022 年 3 月 23 日，拍品編號 401

A very similar molded Yaozhou 'fish' bowl in the collection of the Durham University Museum is illustrated by Kerr, *Yaozhou Wares from Museums and Art Institutes Around the World, including Yaozhou Tribute Wares*, Hong Kong, 2021, p. 155, no. 209.



PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

46 ¤

AN IRRIDESCENT-GREEN GLAZED FLASK AND AN OCHER-GLAZED VASE

Liao Dynasty

The flask in the form of a saddle bag, molded with a dragon relief on either side picked out in ocher glaze, the top with perforated flanges decorated with monkeys, the recessed base partially glazed revealing the red pottery body; the bottle vase with waisted neck and trumpet mouth, the lower vase and indented base unglazed showing a layer of white slip and red pottery body.

flask 11in (28cm) high; vase 14in (35.6cm) high

(2).

$2,000 - 3,000
To be sold without reserve

遼 綠釉猴鈕龍紋雞冠壺 黃釉瓶

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

PROPERTY FROM THE COLLECTION OF DOROTHY LEE JONES

47

A PEACHBLOOM-GLAZED BRUSH WASHER, *TANGLUOXI*
Kangxi six-character mark and of the period
Of compressed globular body covered on the exterior with an elegant, crushed strawberry-red glaze with tinges of green color, the base with the six-character mark and a very small character *jiu* (nine) at the edge of the foot in underglaze blue.
4 1/2in (11.4cm) diam; 1 1/2in (3.8cm) high; 3 1/2 (8.3cm) diam of mouth

$5,000 - 7,000

清康熙 「大清康熙年製」三行青花楷書款 暨「九」字邊款 豇豆紅鏜鑼洗

Provenance
Private collection, Tennesse

來源：
田納西州私人藏品

Notable for its understated elegance conveyed by its perfect geometric shape and the sumptuous peachbloom glaze characterized by dark-red flecks, subtly emerging from the attractive peach-pink ground, the present vessel displays the high standards achieved in porcelain production by the Imperial kilns of Jingdezhen.

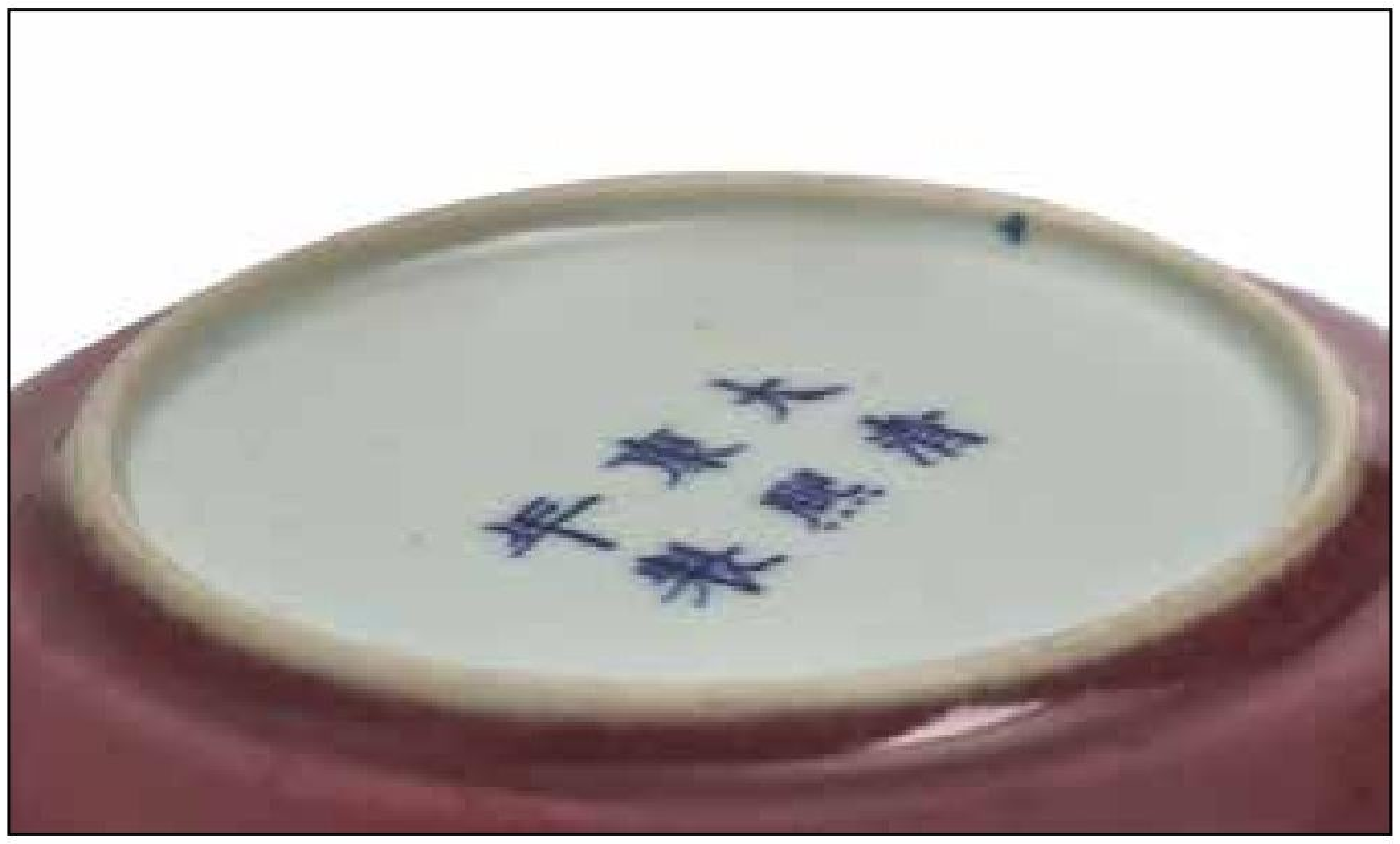
See Ralph Chait, 'The Eight Prescribed Peachbloom Shapes Bearing K'ang Hsi Marks', *Oriental Art* vol.3, no.4, 1957, p.130, where the author describes the famed peachbloom glaze found on Kangxi Imperial ware as follows: "its softly luminous velvety texture and color tone...likened to the coloring of the rind of a peach ripening in the sun".

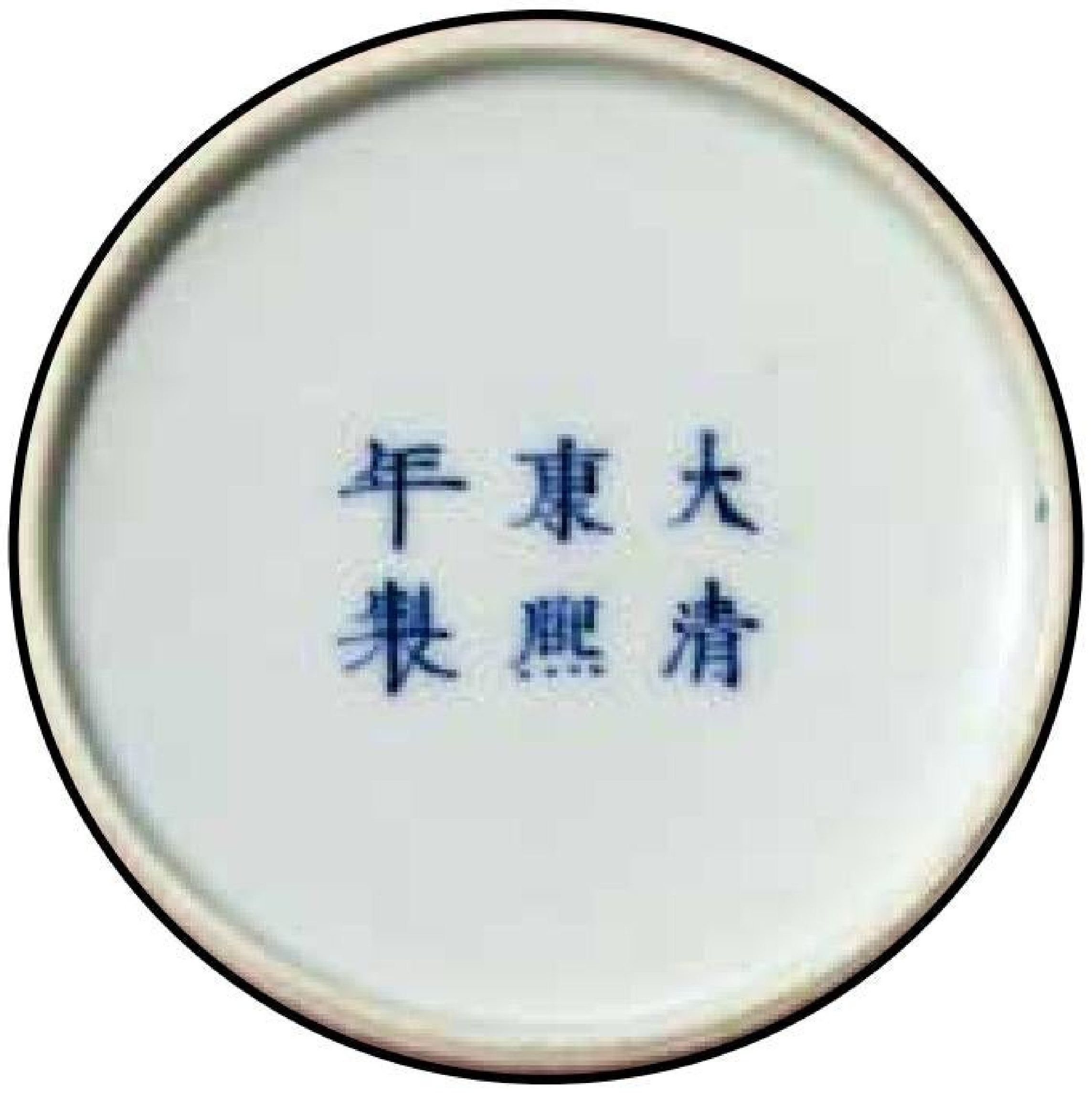
The peachbloom glaze was an innovation of the Kangxi period and technically very challenging to produce. The elegant glaze was obtained by coating the vessel with a layer of clear glaze, followed by a layer of copper-oxide-rich pigment, possibly blown onto the underlying glaze using a straw, and then a further layer of clear glaze on top. After being fired in a reducing atmosphere and perhaps finished in an oxidizing atmosphere, the pigment developed a soft mottled red tone with flushes of moss green.

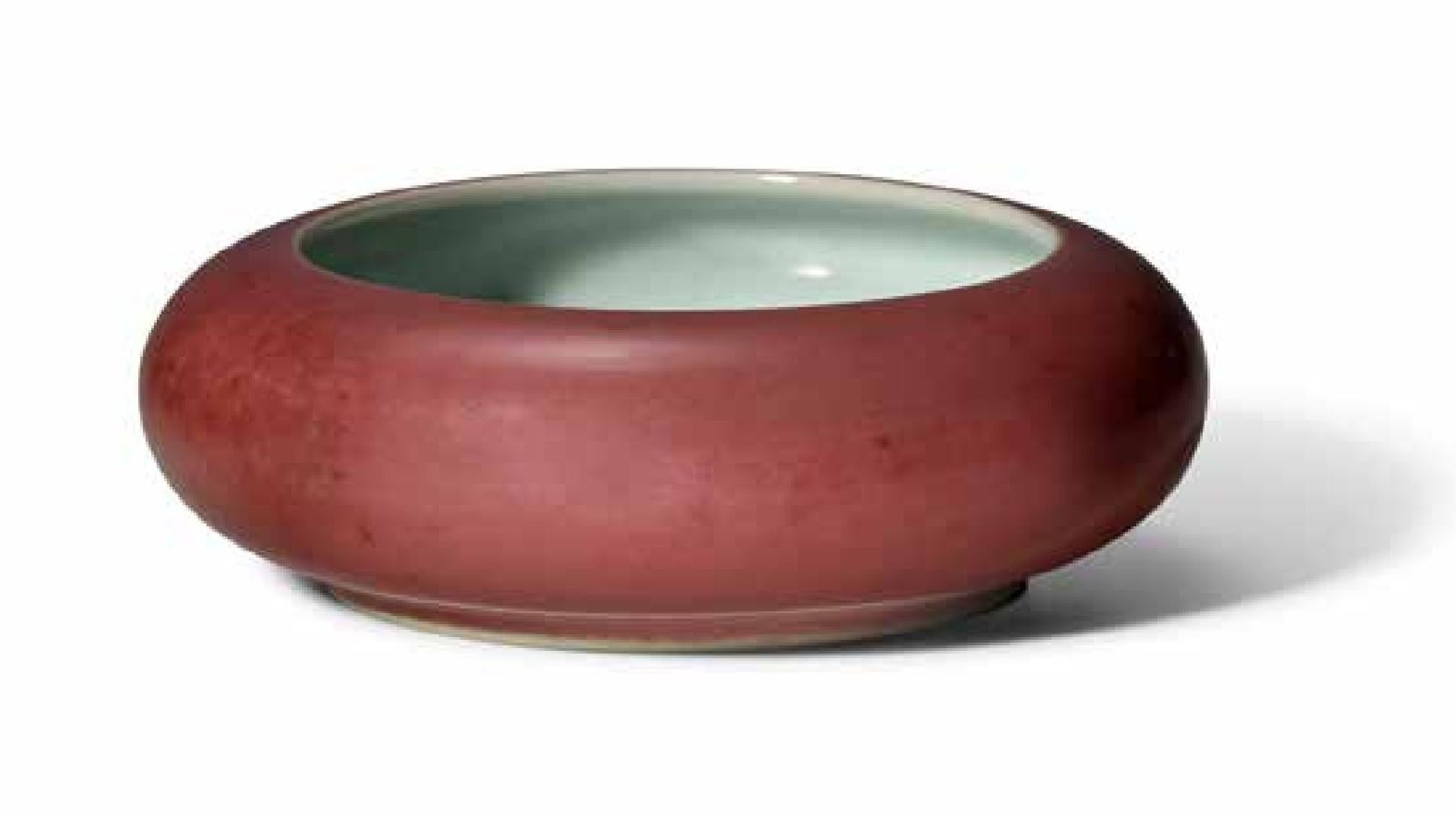
The fact that many extant examples of peachbloom-glazed vessels show little sign of use suggests that they may have been appreciated as works of art by the Imperial household or given as Imperial gifts. From the outset, peachbloom wares have also been esteemed by connoisseurs and collectors, due to their aesthetic qualities and the fact that this glaze was applied only to a limited range of 'eight prescribed' vessel types, all apparently specifically designed for scholarly use. These forms include three types of waterpots, a covered seal-paste box and four vases of differing forms. A complete set including all such forms in The Metropolitan Museum of Art, New York, is illustrated in *Oriental Ceramics. The World's Great Collections*, vol.2, Tokyo, 1982, pl. 28. One similar peachboom-glazed washer with Kangxi mark in the Palace Museum, Beijing, is illustrated in *The Complete Collection of Treasures of the Palace Museum. Monochrome Porcelain*, Hong Kong, 1999, pl. 19.

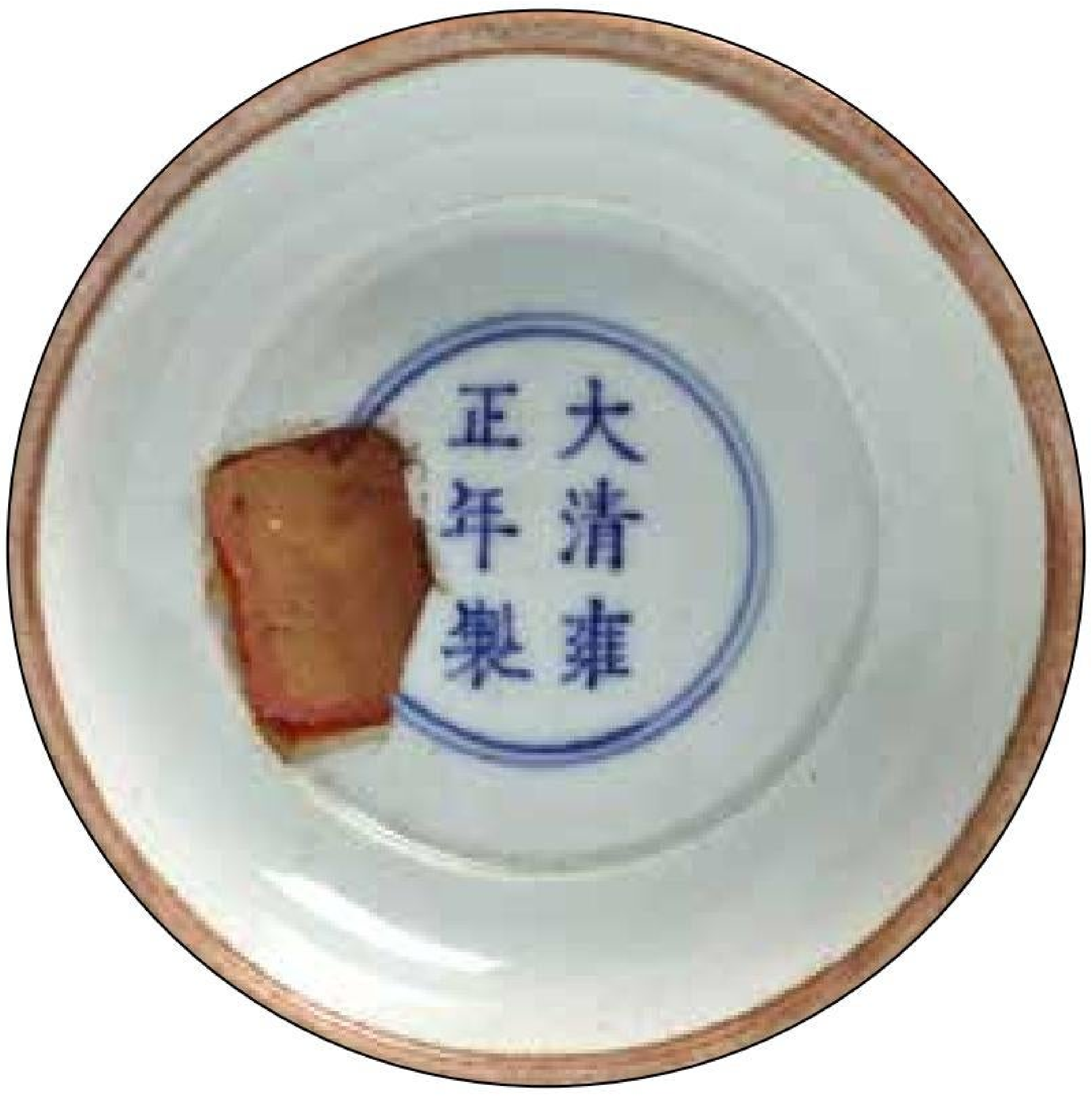
The present washer belongs to a small group of 'numbered' peachbloom-glazed vessels. A tiny 九 (9) character written in underglaze blue marked on the sideline of the foot. Compare the peachbloom-glazed washers with 'numbered' mark in museum collections: one in the collection of the Shanghai Museum, illustrated in Kangxi Porcelain Wares from the Shanghai Museum Collection, Hong Kong, 1998, pl. 208; the other in the collection of the Metropolitan Museum of Art, illustrated on the museum's website, accession number 14.140.385. Both museum examples were marked in Suzhou Numerals (蘇州碼子), a short-handed numeral system used in commerce. The purpose of these numbers remains a mystery today and is a subject requires further investigation.

Two similar peachbloom-glazed brush washers were sold at Sotheby's Hong Kong, respectively on 4 June 2020, lot 532, and 2 October 2018, lot 120; a further peachbloom-glazed brush washer was sold at Christie's Hong Kong, 27 November 2013, lot 3488. Another brush washer was sold at Bonham's San Francisco, 20 December 2011, Lot 8303.




大清康熙年製





PROPERTY FROM A PRIVATE COLLECTION, MONTREAL, QUEBEC

48

A MAGNIFICENT AND RARE COPPER-RED GLAZED BOTTLE VASE

Yongzheng six-character mark and of the period
Well-proportioned and supported on a domed foot rising to a broad shoulder, the tall cylindrical neck with a pair of raised bowstrings, the small dish-shaped mouth echoing the shape of the foot, covered on the exterior with a finely mottled peachbloom-type glaze, the interior and underside with a translucent blue-tinted glaze, the base slightly recessed, written in *kaishu* the six-character Yongzheng mark in underglaze-blue within double circle.
11 1/16in (28.1cm) high

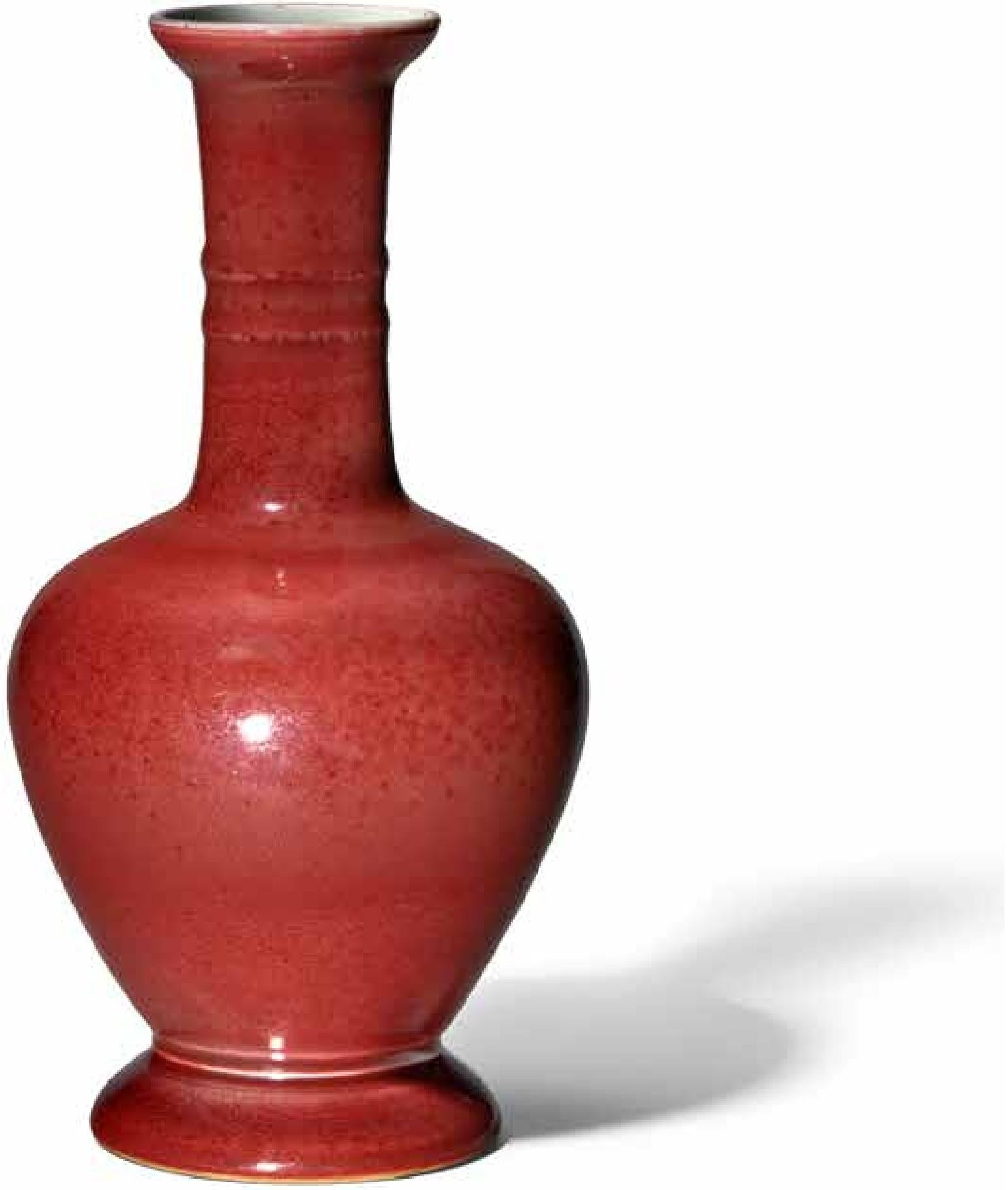
$50,000 - 70,000

清雍正 「大清雍正年製」二行楷書青花雙圈款 珍罕紅釉長頸弦紋淨瓶

Provenance

Casa d'aste Martini, Sanremo, Italy, 6 September 2022, lot 173
Private Collection, Montreal, Quebec

來源：
意大利 Sanremo，Casa d'aste Martini 拍賣行，2022 年 9 月 6 日，
拍品編號 173
魁北克，蒙特利爾私人藏品



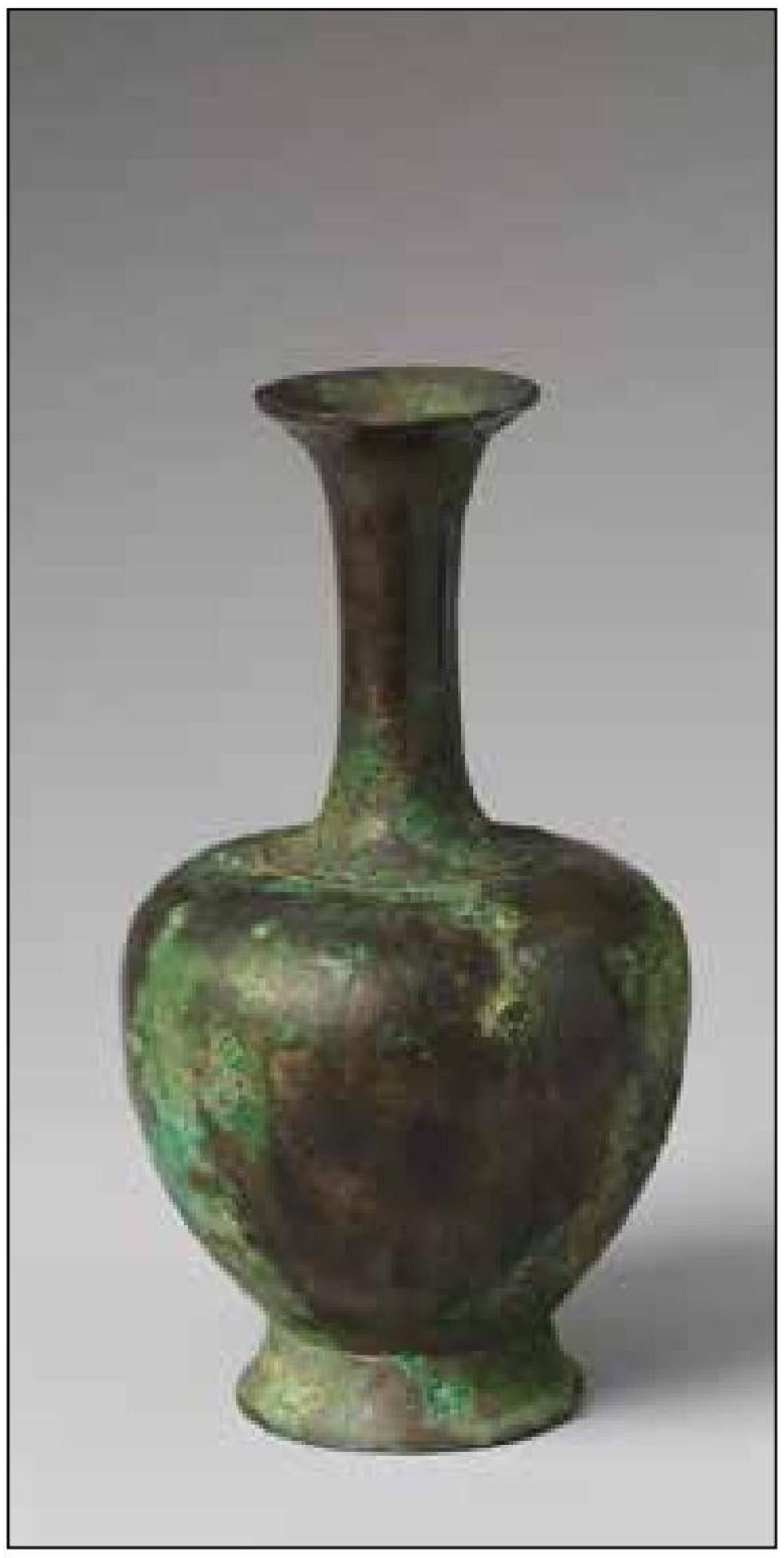


fig 1: A Bronze Vase, Tang Dynasty (618-907), Gift of Ernest Ericson Foundation, 1985, The Metropolitan Museum of Art, 1985.214.15

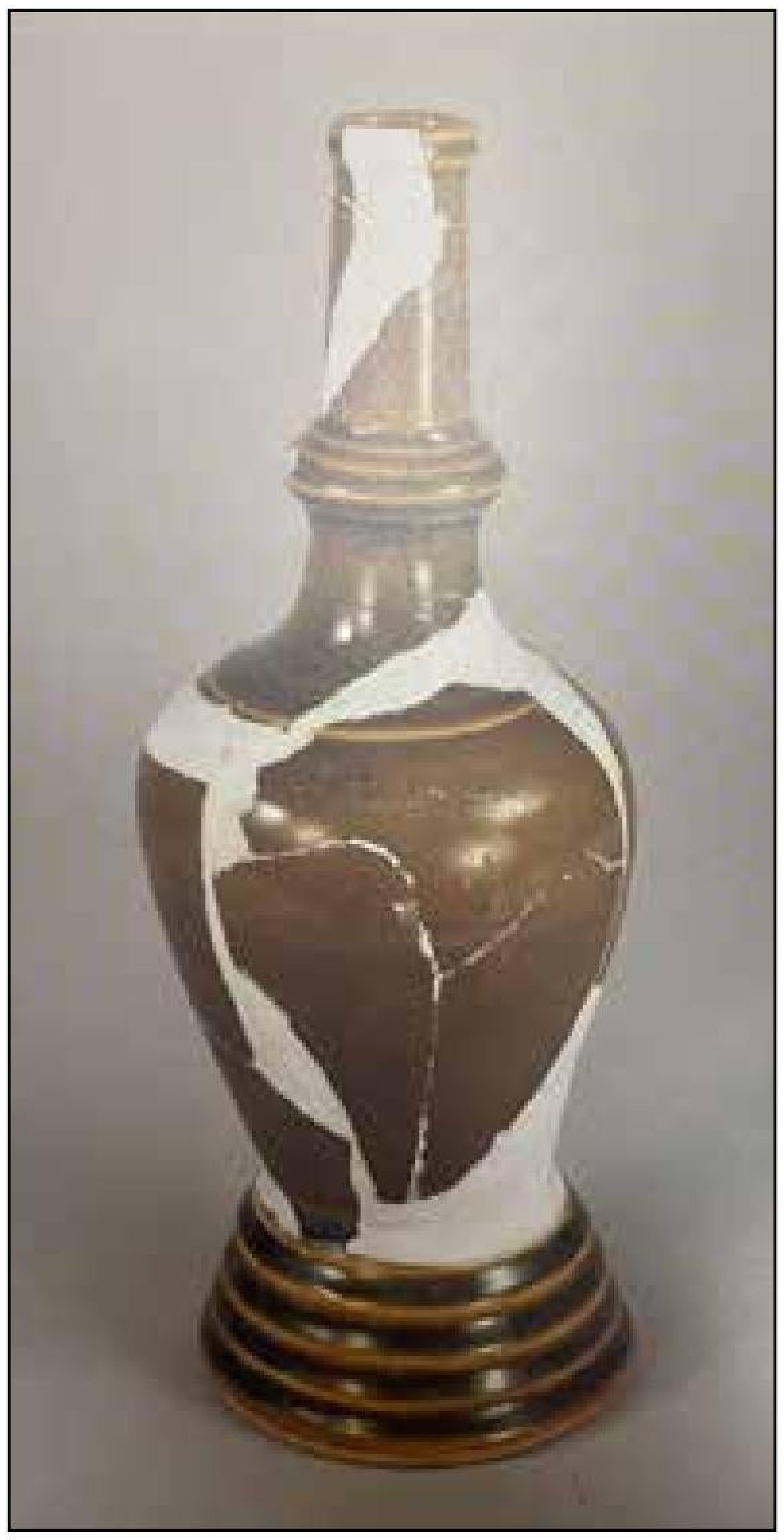


fig 3: After Liu Xinyuan, *Ceramic Finds from Jingdezhen Kilns (10th-17th Century)*, The Fung Ping Shan Museum, The University of Hong Kong, Hong Kong, 1992, pl. 201

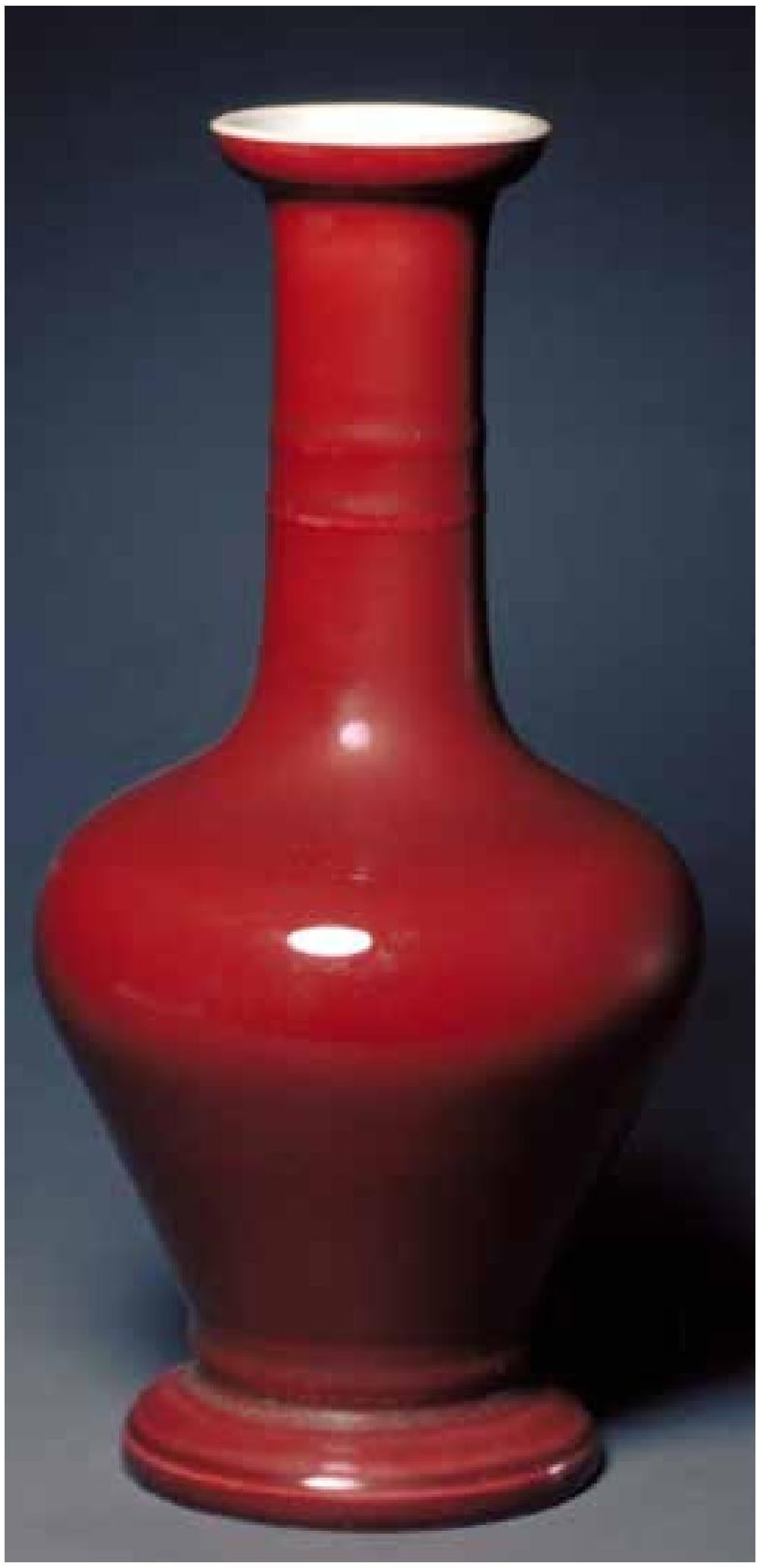


fig 5: After Palace Museum, Beijing, illustrated on the museum's website, 故00149047

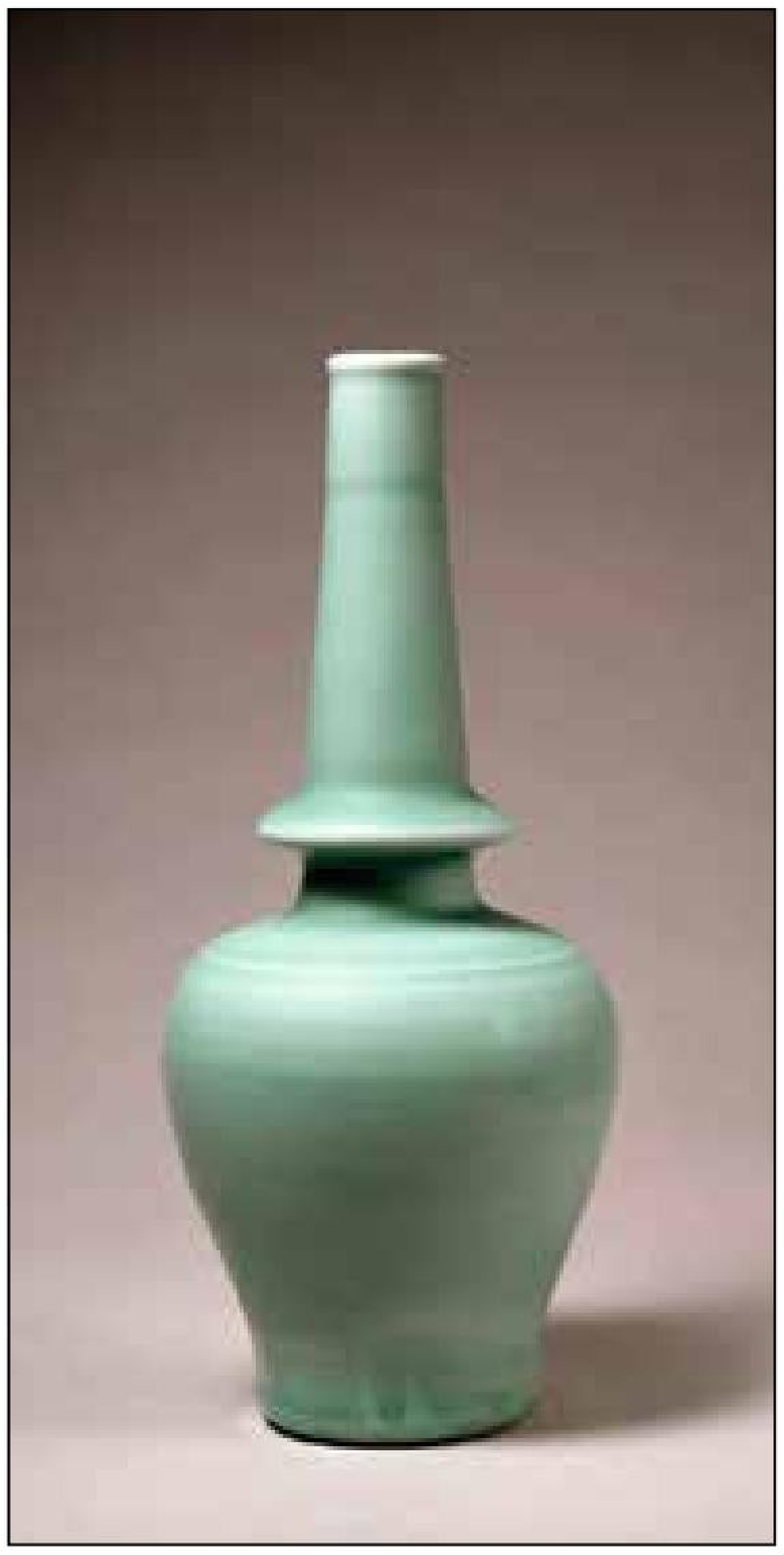


fig 2: A Longquan Celadon Buddhist Ritual Water Vessel, Yuan Dynasty (1279-1368), from an American Collection, J.J. Lally & Co., March 2007, no. 23

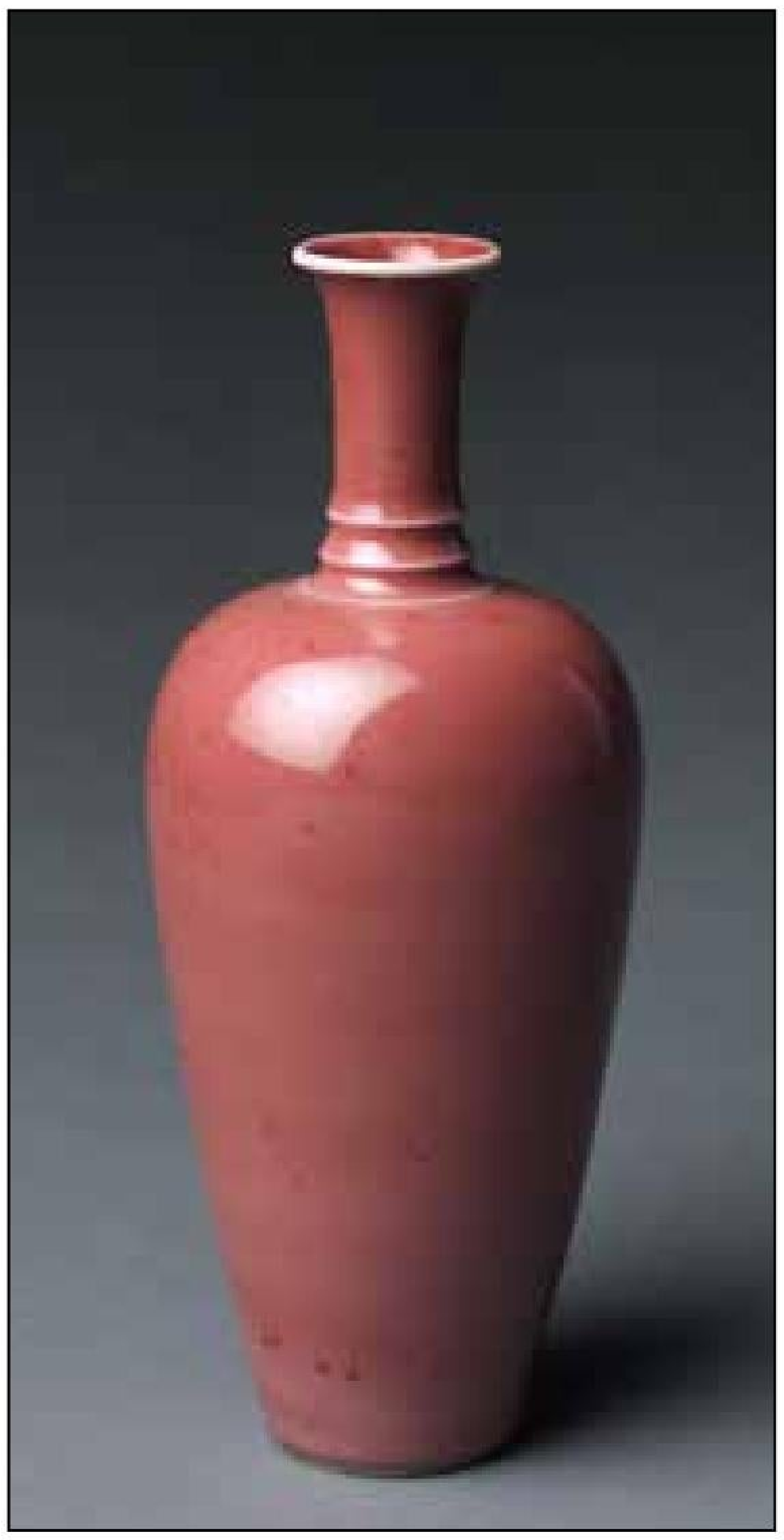
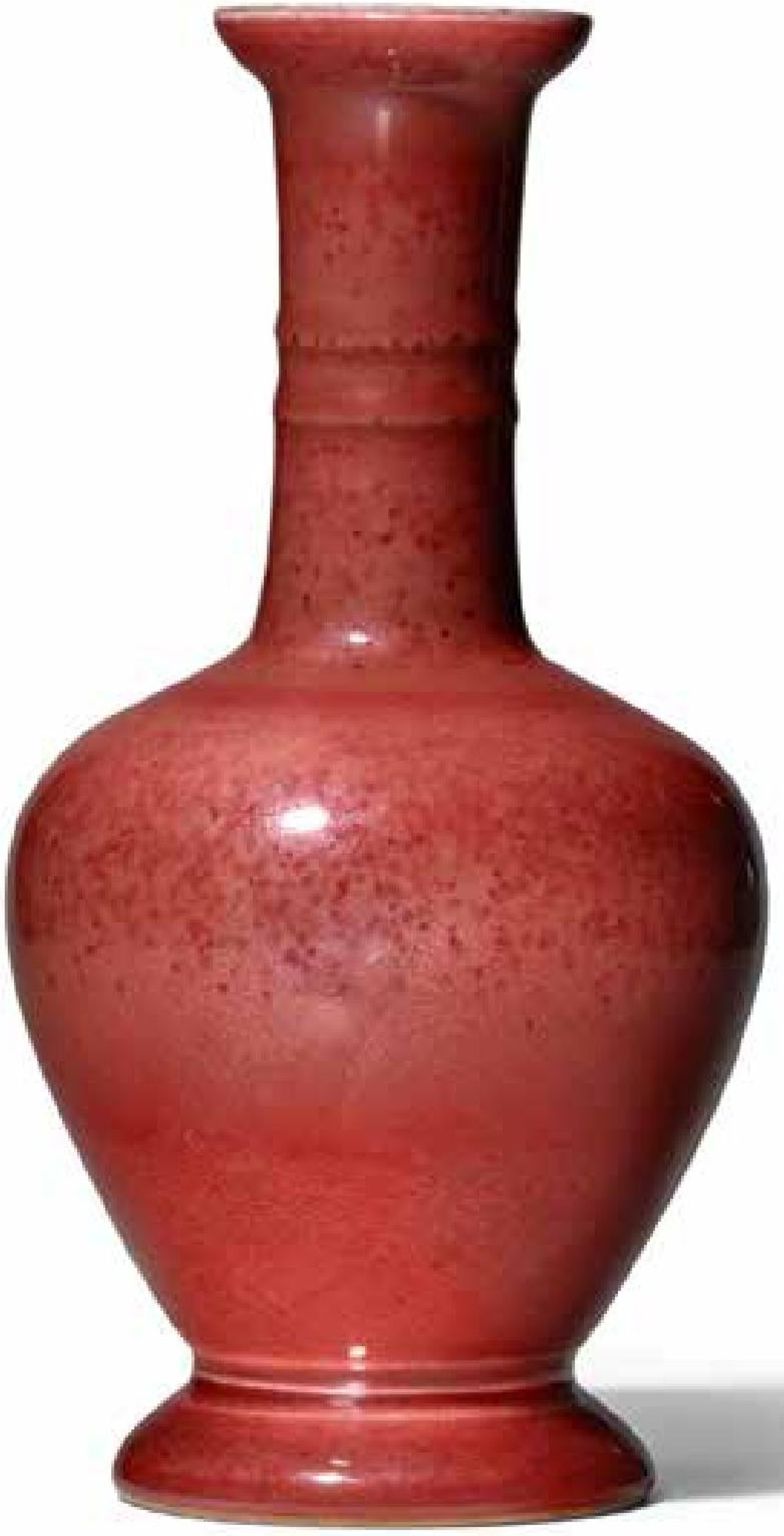


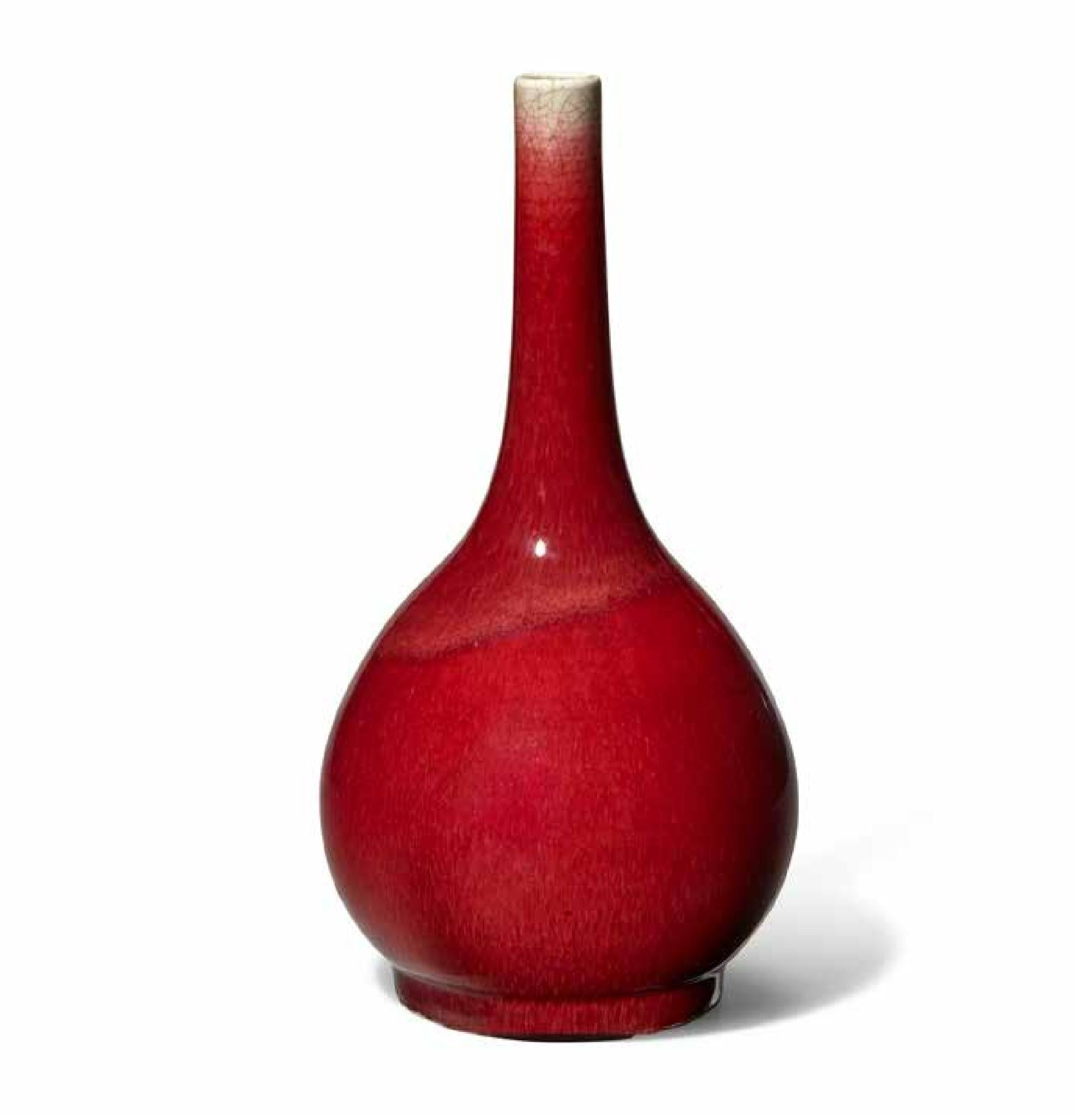
fig 4: A 'Peach-bloom' Glazed Vase, Kangxi mark and period (1662-1722), Bquest of Benjamin Altman, 1913, The Metropolitan Museum of Art, 14.40.377



Porcelain vases of this form was one of the brilliant inventions in the Yongzheng period. The distinctive swelling shoulder, long neck with a pair of bow strings, the disc-shaped rim and the domed foot were actually elements based on the Buddhist 'holy water bottle' prototypes from earlier dynasties, but the exquisite glaze and clean lines make the vase uniquely Yongzheng. See, for example, a Tang dynasty bronze vase of very similar silhouette in the collection of the Metropolitan Museum of Art, illustrated on the museum's website, accession number 1985.214.15. **fig. 1** See also the Song/Yuan dynasty Longquan celadon-glazed '*da ji*' bottle vase of closely related form, offered at J.J. Lally & Co., New York, March 2007, no. 23. **fig. 2** A Ming dynasty celadon-glazed vase of closely related form, unearthed at Jingdezhen from the layer of Yongle porcelain shards, is illustrated by Liu Xinyuan, *Ceramic Finds from Jingdezhen Kilns (10th-17th Century)*, The Fung Ping Shan Museum, The University of Hong Kong, Hong Kong, 1992, pl. 201. **fig. 3** Compare also the Kangxi-marked peachbloom-glazed broad-shouldered bottle vase decorated with raised bowstrings at the bottom of the neck, in the collection of the Metropolitan Museum of Art, illustrated on the museum's website, accession number 14.40.377. **fig. 4**

The exceptional glaze of the present vase, in 'strawberry' tones and soft mottling, is reminiscent of the peachbloom glaze made in the late Kangxi period. Compare the copper-red glazed vase of this form in the collection of the Palace Museum, Beijing, illustrated in *Qingdai Yuyao Ciqi*, Vol. I, part II, Beijing, 2005, pp. 40-41, no. 10 and on the museum's website as 故00149047, described as *ji hong*, sacrificial red, a bold, intense red different from the soft peachbloom tones. **fig. 5** Yongzheng-marked vases of this form are more often glazed in blue or flambé, many now in the collection of the Palace Museum in Taipei. Examples of *ge*-imitation glaze are in the collection of the Palace Museum in Beijing and in the Baur Collection in Geneva, Switzerland, both molded with 'three rams' heads' at the shoulder. Other known variations also including clair de lune glaze and blue and white decorations.

While the 'peachbloom' glaze was a Kangxi invention and rarely seen in the Yongzheng period, there are few examples showing the continued evolution of this high-fired copper-rich glaze. Compare, for example, a pair of Yongzheng-marked 'peachbloom-type' glazed meiping from the H.O. Havemeyer Collection, sold at Christie's New York, 14 September 2012, lots 1545 with uneven glaze color and lot 1546 with the light-green resulted from exposing to oxygen in the kiln atmosphere.



PROPERTY FROM VARIOUS OWNERS

49
A LANGYAO BOTTLE VASE
Early 19th century
The pear-shaped body rising from a short ring foot to a long slender neck, covered with a crackled glaze of deep ruby tone pulling thin at the mouth to pale colors, the base with a crackled bluish-white glaze, the foot rim neatly pared showing porcelaneous body.
15in (38.1cm) high

$5,000 - 7,000

十九世紀初 郎窯紅釉長頸瓶

50

50 T

A VERY RARE TIANBAI-GLAZED CHRYSANTHEMUM-FORM BOWL

Yongzheng six-character mark and of the period

Finely potted with deep, rounded sides molded with chrysanthemum petals that rise from the foot to the scalloped rim, covered overall with a pale translucent blue that pools in darker tones in the recessed areas, the base with six-character Yongzheng mark within double circle.

7 1/8in (18.2cm) diam; 3 7/8in (9.8cm) high

$70,000 - 90,000

清雍正 「大清雍正年製」二行青花雙圈款 甜白釉菊瓣碗

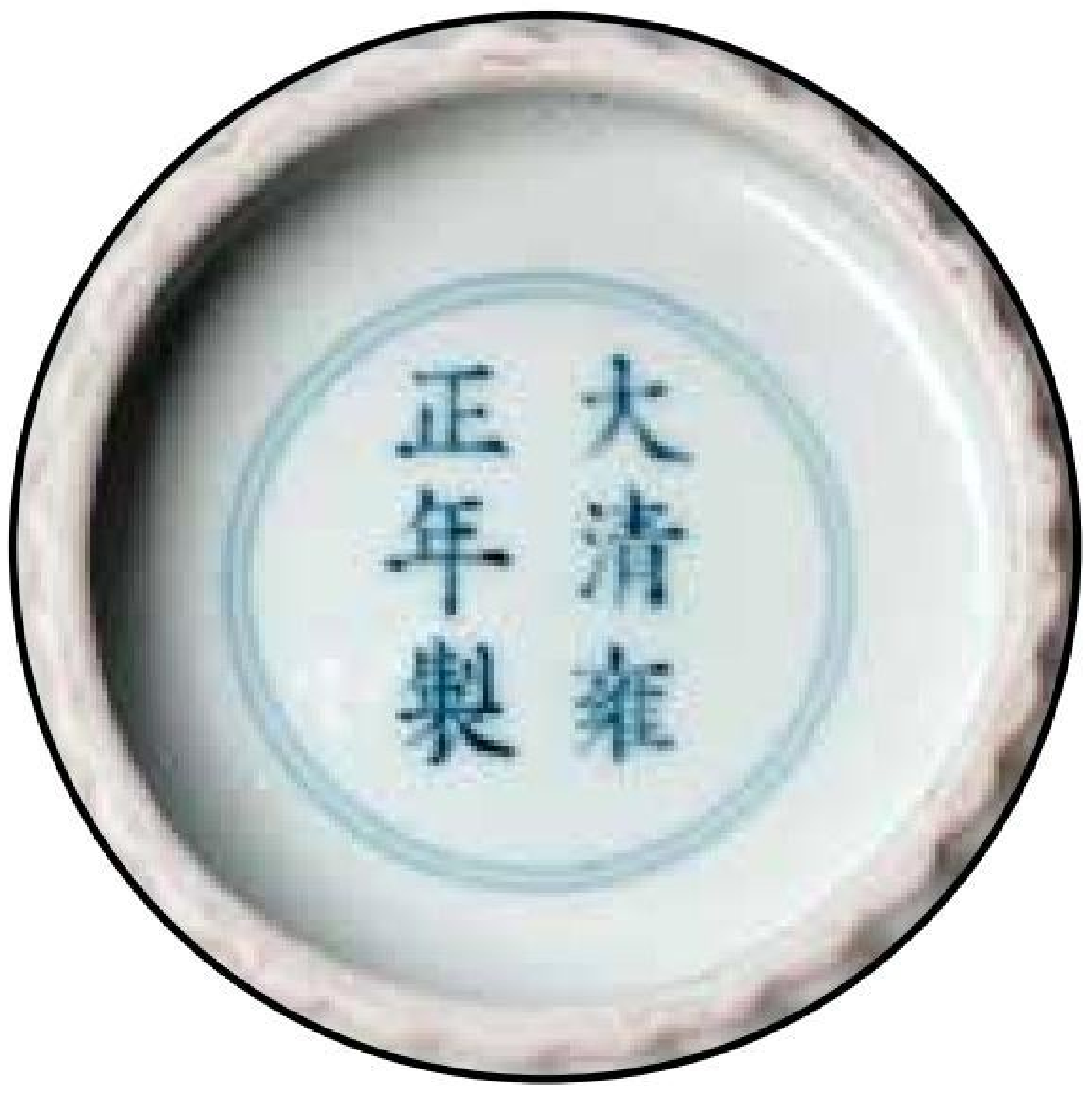
Provenance

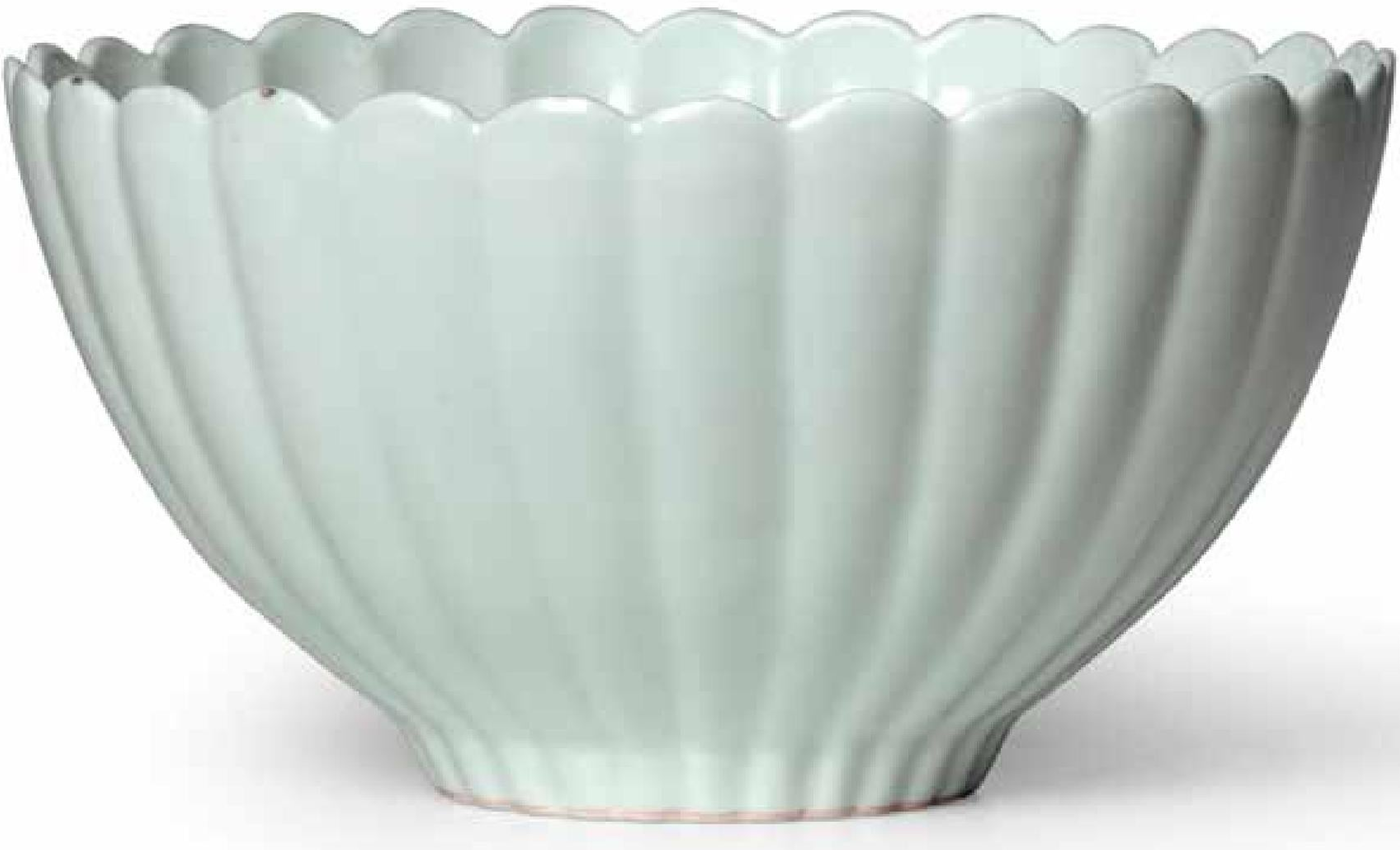
Christie's, New York, 22 March 2018, lot 768

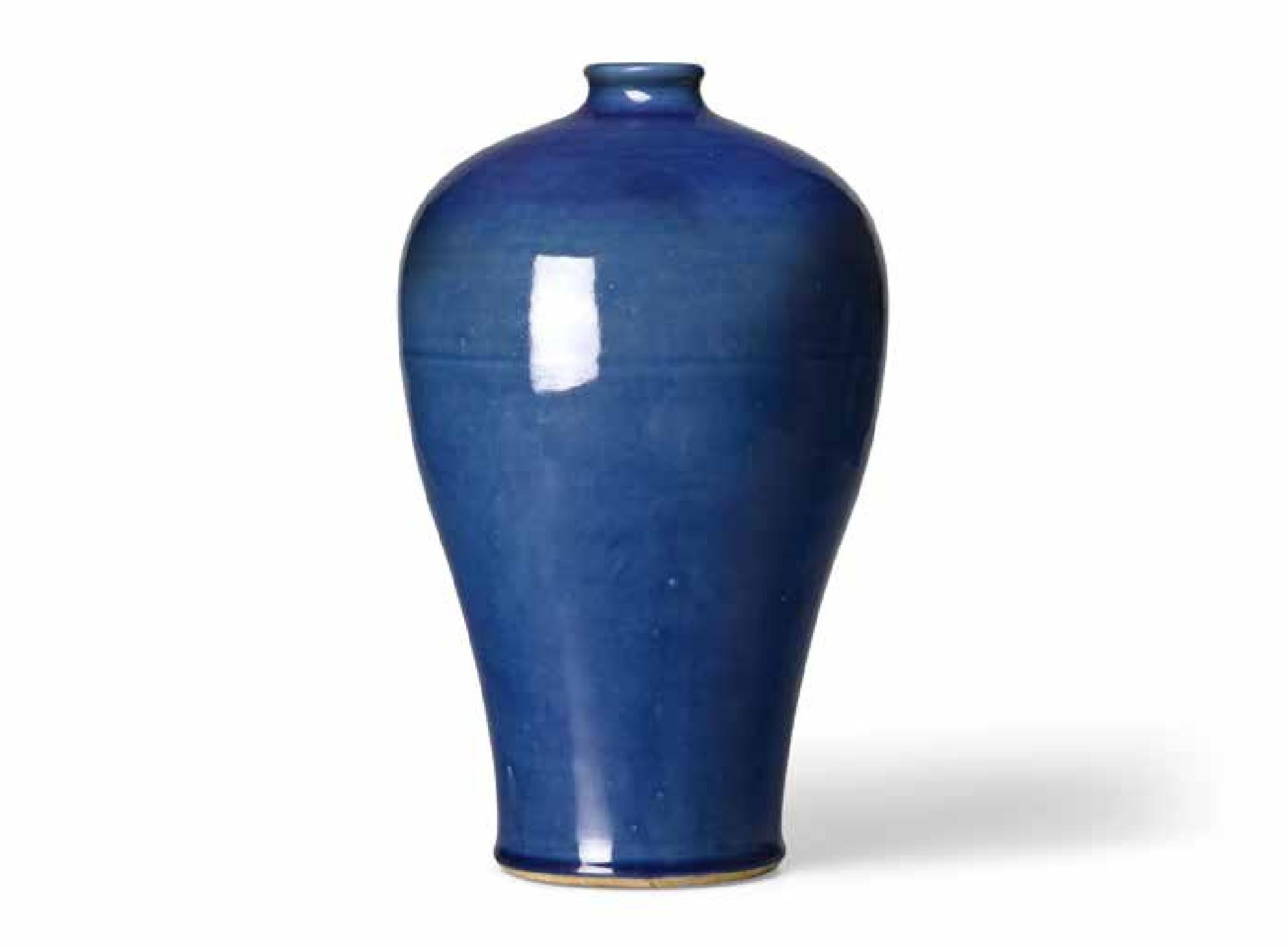
來源：
紐約佳士得拍賣行，2018年3月22日，拍品編號768

The subtle elegance and refinement of the of the present bowl is emblematic of the Yongzheng emperor's taste. It alludes to his interest in classical forms and monochrome wares of the Song dynasty, and his particular attraction to scalloped designs. According to Feng Xianming (*Wenwu*, 1984), in the eleventh year of his reign, the Yongzheng emperor issued a decree requesting the manufacture of 40 sets of 'chrysanthemum' dishes to be made. A full set of twelve survives in the Palace Museum, Beijing and is illustrated in *Kangxi, Yongzheng, Qianlong: Qing Porcelain from the Palace Museum*, Hong Kong, 1989, p. 316, no. 145; others have come to market or been preserved in museum or private collections. While the emperor's edict makes no mention of bowls, these wares nonetheless follow the same aesthetic principles as the monochrome 'chrysanthemum' dishes he ordered.

Very few imperial Yongzheng chrysanthemum-form bowls appear to have been produced, and of the extant examples, this appears to be the only one bathed in a very pale bluish-white *tianbai* glaze. Other bowls of this type include four applied with a celadon glaze: one from the Meiyintang Collection, published by Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, London, 1994, Volume II, no. 860, and later sold at Sotheby's, Hong Kong, 7 April 2013, lot 5; one sold first at Christie's, Hong Kong, 26 April 2004, lot 943 and later at Sotheby's, Hong Kong, 2 April 2018, lot 3201; a third, sold at Sotheby's, Hong Kong, 17 May 1988, lot 71; and a fourth, included in the exhibition *Qing Porcelain from a Private Collection*, Eskenazi Ltd., London, 2012, cat. no. 4. A lemon-yellow-glazed bowl of this type sold at Christie's, New York, 24 September 2021, lot 869.


大清雍
正年製





PROPERTY FROM VARIOUS OWNERS

51

A BLUE-GLAZED VASE, *MEIPING*

Early Ming Dynasty, 15th century

Elegantly proportioned and heavily potted, the vase rising from a slightly splayed foot to a broad shoulder, the short tapering neck finished with rolled rim, covered with a layer of deep sapphire-blue glaze thinning to the rim and neck and pooling to darker tones near the foot, the slightly recessed biscuit base unglazed and burnt orange-brown in areas.

13 7/8in (35.2cm) high

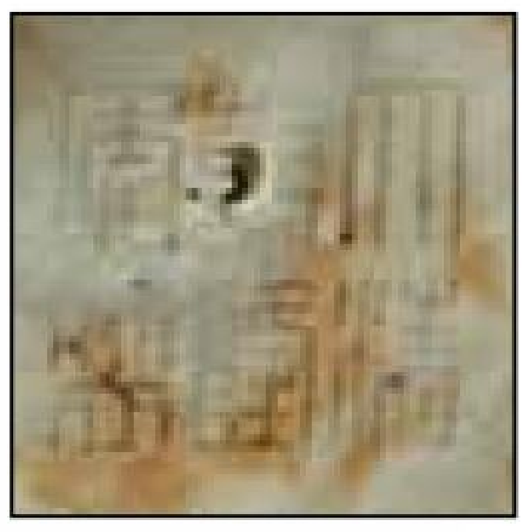
$8,000 - 12,000

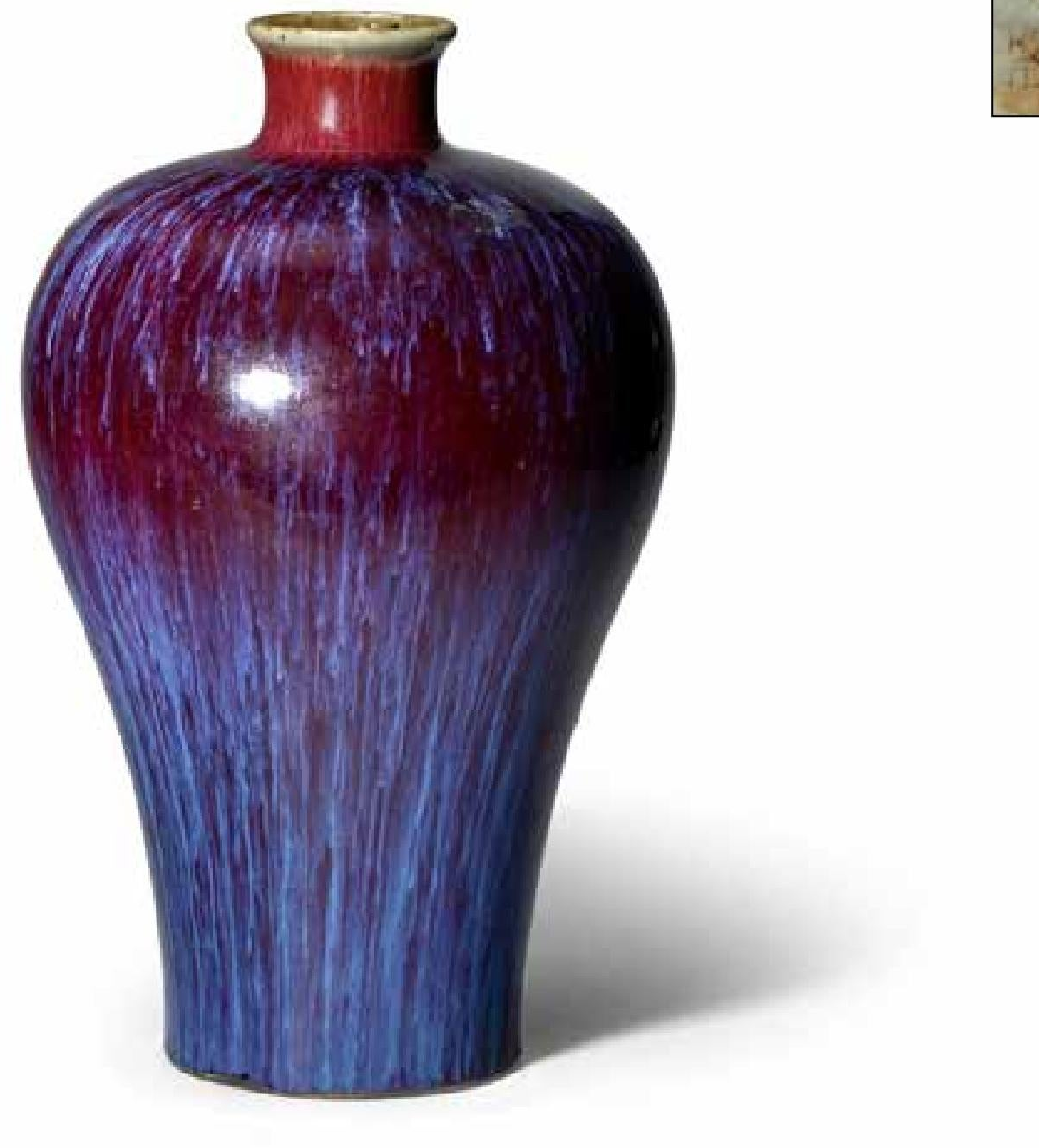
明早期 十五世紀 霽青釉梅瓶

This vase belongs to a small group of early Ming dynasty *meiping* covered in monochrome-blue glaze, very possibly expensive to produce due to the large amounts of high-quality cobalt required, which had to be imported from Iran and refined for use on porcelain. To achieve a rich color, the vessel would have been dipped, possibly more than once, into the cobalt-oxide glaze before firing.

For a very similar blue-glazed *meiping* attributed to the early 15th century in the collection of The Metropolitan Museum of Art (acc. no. 25.13), see Suzanne Valenstein, *A Handbook of Chinese Ceramics: The Metropolitan Museum of Art*, New York, 1975, p. 152, no. 146.

A *meiping* of nearly identical silhouette to the present example, but with a darker glaze, sold at Sotheby's, Hong Kong, 28 November 2019, lot 441. A very similar blue-glazed *meiping* vase previously at Bluett, London, and in the collection of the Gulbenkian Museum, Durham (coll. no. L5), subsequently sold at Christie's, New York, 21 September 2000, lot 296, and again in our San Francisco room, 24 June 2013, lot 1193. A third vase of this type sold at Sotheby's, New York, 13 September 2017, lot 56.





PROPERTY FROM A PRIVATE COLLECTION, MONTREAL, QUEBEC

52

A FLAMBÉ-GLAZED BOTTLE VASE, *MEIPING*

Qianlong six-character seal mark and of the period
Rising from a slightly splayed foot to a broad-shouldered body with a straight neck and everted rim, covered overall in a rich purplish-red glaze with lavender streaks, the mouth rim and interior thinning to a mushroom tone, the base mottled with light translucent blue glaze over mushroom-brown, an incised six-character Qianlong mark in seal script at the center.
11 3/4in (29.8cm) high

$15,000 - 20,000

清乾隆 「大清乾隆年製」三行篆書刻款 窯變釉梅瓶

Provenance
Private Collection, Montreal, Quebec

來源：
魁北克，蒙特利爾私人藏品

The present *meiping* exhibits rich, dynamic coloration in the flambé glaze, emblematic of the experimentation and bold styles executed in the imperial kilns under the supervision of Tang Ying (1682-1756) during the Qianlong emperor's reign. The glaze was inspired by Song dynasty Jun wares whose palettes ranged from sky-blue to lavender, violet, and fuchsia tones. While Jun wares achieved variegation through chemical reactions that took place within the glaze during firing, flambé wares of the Qing dynasty used three differently colored glazes to create the visual effect. Imperial Qianlong vases bearing this glaze were produced in a number of shapes, with *meiping* being among the best suited for displaying the tonal variation and vitality of the glaze.

A similar Qianlong-marked flambé-glazed *meiping*, from the collection of Zande Lou, now in the collection of the Shanghai Museum, is illustrated in *Qing Imperial Monochromes: The Zande Lou Collection*, The Chinese University of Hong Kong, 2005, no. 49. Two others are in the collection of the Palace Museum, Taipei (acc. nos 中瓷004458N000000000 and 中瓷004459N000000000), viewable on the museum's website. Another, with dominant cherry-red tones, sold first at Christie's, New York, 17 September 2008, lot 496, and later at Sotheby's, Hong Kong, 3 April 2019, lot 3653; and a further *meiping*, with less nuanced patterning than the present example, sold at Sotheby's, New York, 19 March 2013, lot 206.

53 T

A CELADON-GLAZED DOUBLE-GOURD VASE

Qianlong six-character seal mark and of the period
Elegantly potted with compressed globular lower bulb rising from the countersunk base to a smaller teardrop-shaped upper bulb, covered overall with a soft celadon glaze pooling to a darker tone at the recess, the celadon-glazed base with Qianlong six-character mark in underglaze blue.
13 1/8in (33.4cm) high

$40,000 - 60,000

清乾隆 「大清乾隆年製」三行青花篆書款 冬青釉葫蘆瓶

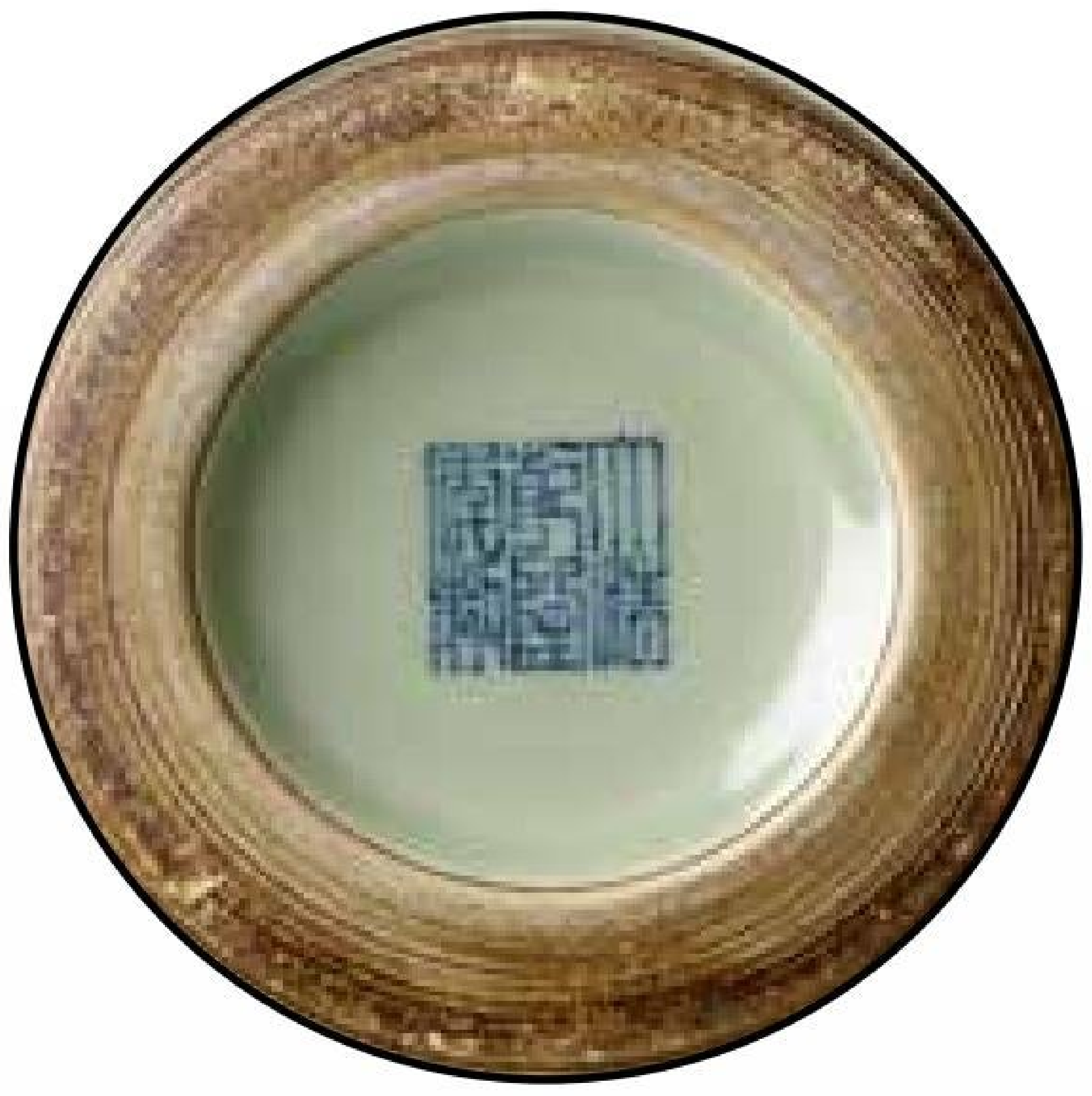
Provenance
Acquired by the father of the present owner, thence by descent

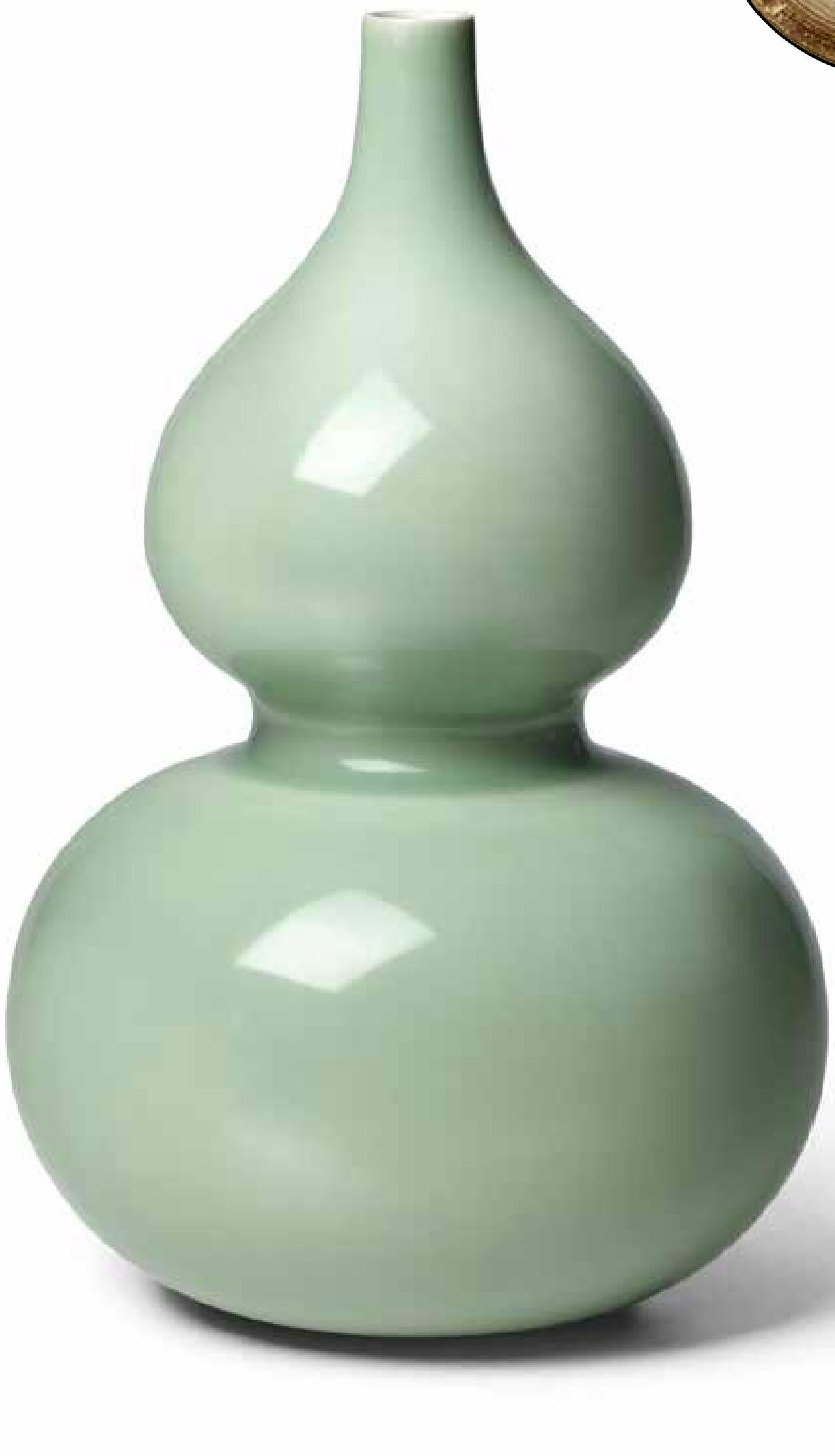
來源：
由現任藏家的父親購藏，承繼至今

With it's elegant 'double gourd' silhouette and jade-like celadon tone, the present vase carries associations of immortality and purity. Numerous examples produced at the imperial kilns during the Qianlong emperor's reign have survived.

A pair of these vases, now in the collection of The Metropolitan Museum of Art (acc. nos. 1997.1.5 and 1997.1.6), is published in Suzanne Valenstein, *The Herzman Collection of Chinese Ceramics*, New York, 1992, no. 98. Another was included in the exhibition *Qing Imperial Monochromes: The Zande Lou Collection, Art Museum*, The Chinese University of Hong Kong, Hong Kong, 2005, cat. no. 42; and one in the Meiyintang Collection is illustrated in Regina Krahl, *Chinese Ceramics from the Meiyintang Collection*, vol. 2, London, 1994, pl. 864. Other vases of this type include one in the Nanjing Museum that was included in the *The Exhibition of Qing Imperial Porcelain of the Kangxi, Yongzheng, Qianlong Reigns*, 1995, cat. no. 69; and a vase published in *Chinese Porcelain: The S.C. Ko Tianminlou Collection*, vol. I, Hong Kong, 1987, pl. 106.

See also Qianlong seal mark and period celadon-glazed double-gourd vases that have come to market, such as one from the Gordon Collection sold at Christie's, New York, 24 March 2011, lot 1135; another sold in their London rooms, 12 November 2010, lot 1450; a third vase sold first at Sotheby's, Hong Kong, 29 November 1976, lot 541 and later at Christie's, Hong Kong, 28 May 2014, lot 3308. More recently, a vase of this type from the Chauncey D. Stillman Collection sold at Christie's, New York, 14 September 2017, lot 1249; and one from the Chuan Ching Tang Collection sold at Sotheby's, Hong Kong, 9 April 2024, lot 3706. A vase of this form and color, retaining its original cover, sold in our New York rooms, 19 March 2018, lot 8047.





54 T

A SMALL LEMON-YELLOW GLAZED WINE CUP

Yongzheng six-character mark and of the period
The rounded sides rising from a recessed base, finely glazed on the exterior in a delicate lemon-yellow of even tone, the neatly pared foot rim unglazed showing the fine porcelain body, the base with an underglaze-blue six-character Yongzheng mark within double-square.
2 15/16in (7.5cm) diam

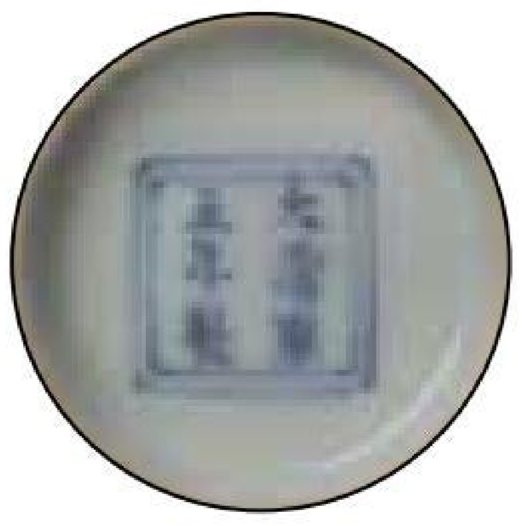
$30,000 - 50,000

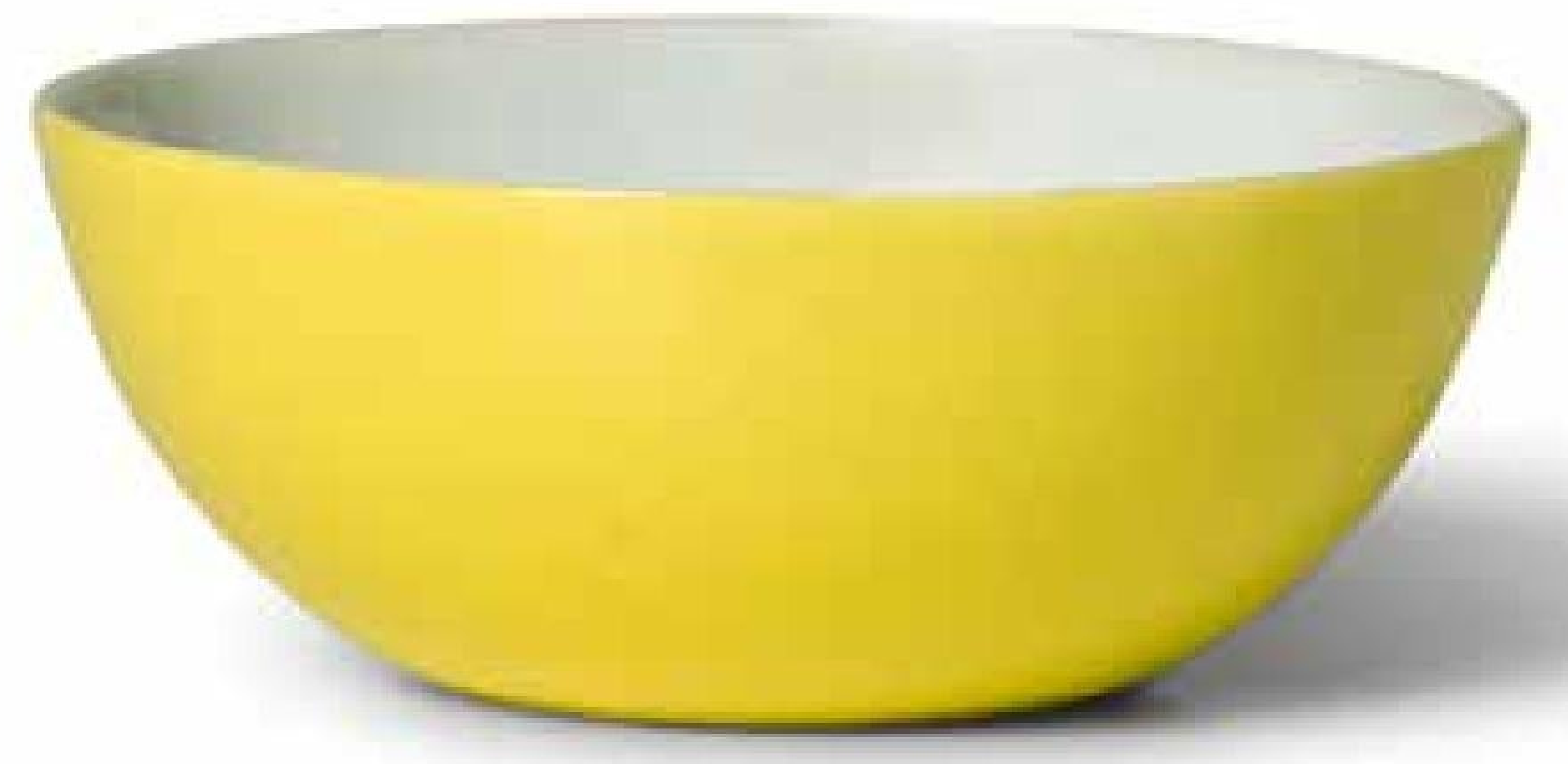
清雍正 「大清雍正年製」二行青花雙方框楷書款 檸檬黃釉臥足小杯

Provenance
Acquired by the father of the present owner, thence by descent

來源：
由現任藏家的父親購藏，承繼至今

This elegant wine cup combines the low, rounded, footless profile typically reserved for imperial Yongzheng cups painted in polychrome enamels, with the rich yellow color normally applied to more vertical wine cups bearing the emperor's mark. For the shape, compare a pair of *famille-rose* 'scholar and fishermen' wine cups sold in our Hong Kong rooms, 28 November 2017, lot 29; and a pair of *famille-rose* 'bird and flower' cups from the Percival David Foundation, now in the collection of the British Museum (coll. no. PDF 873), illustrated on the museum's website. Both sets bear the six-character imperial mark within a double square, in the same manner as the present example.
For a contemporaneous cup of this shape painted in *doucai* enamels and bearing an apocryphal Chenghua mark within a double square, see one sold in our London rooms, 16 May 2024, lot 29. See also a footless yellow-glazed Yongzheng mark and period wine cup of similar coloration to the present example, but with more vertical sides, sold at Christie's, New York, 25 March 2022, lot 1129; and a variation of comparable shape, but enameled with green scrolling lotus against a yellow ground, sold in our Hong Kong rooms, 26 May 2014, lot 125.





PROPERTY FROM THE COLLECTION OF MARGARET ROEBLING PERRINE

55

A RARE IMPERIAL WHITE-GLAZED LOTUS-PETAL ROUNDED CONICAL BOWL, LIANZIWAN

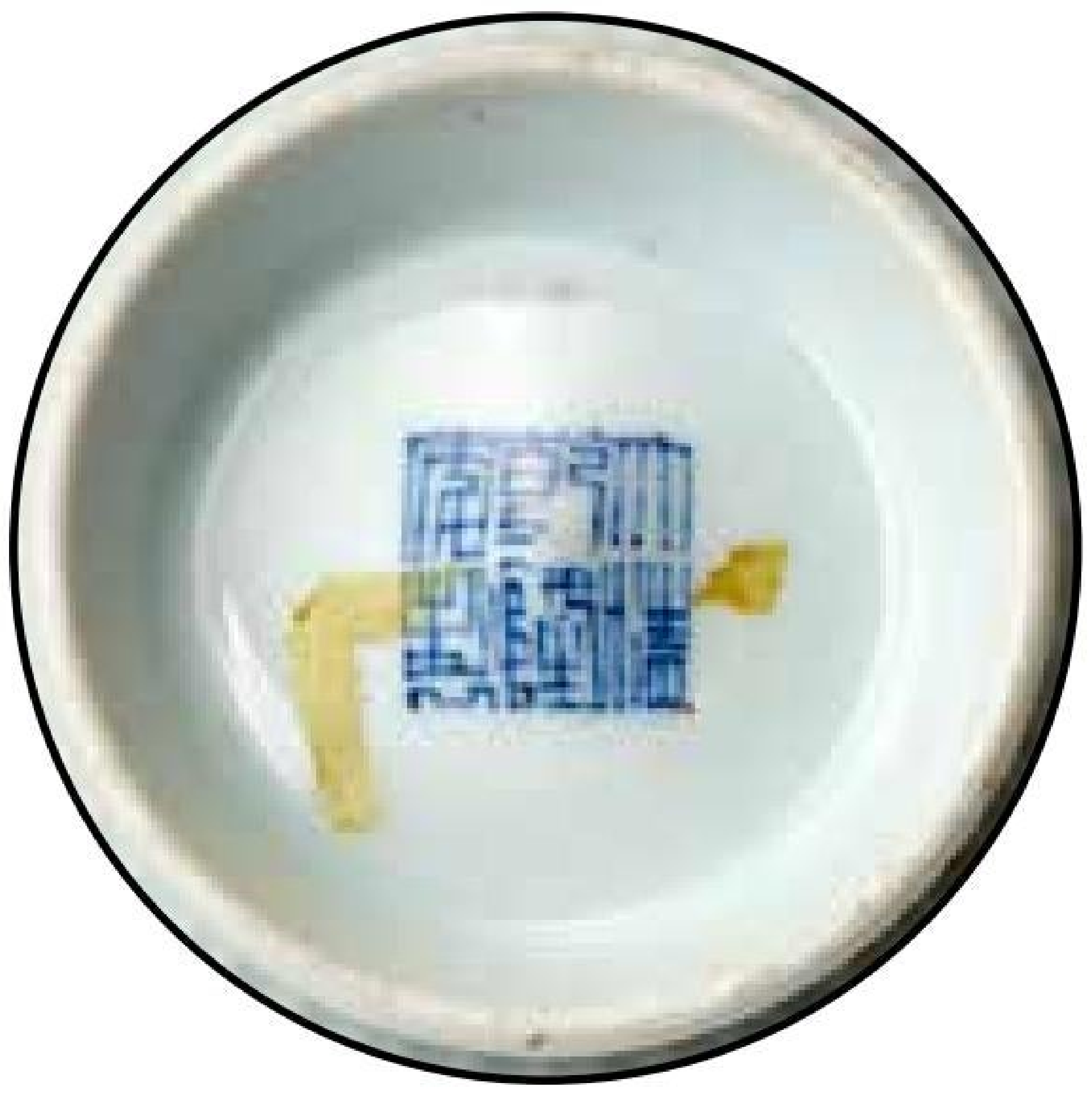
Qianlong six-character seal mark and of the period
The lower half of the bowl exterior of conical form with sixteen molded double-lobed petals that rise from the spreading foot and are divided at the tips by small petal ends, the rounded foot ring unglazed and the interior foot ring slanting steeply inward to the conical base which forms a tip at the center of the underglaze cobalt-blue seal mark, the rounded upper half of the exterior molded and incised with a key-pattern and between a double and single encircling lines, the interior plain.
7 11/16in (19.5cm) diam

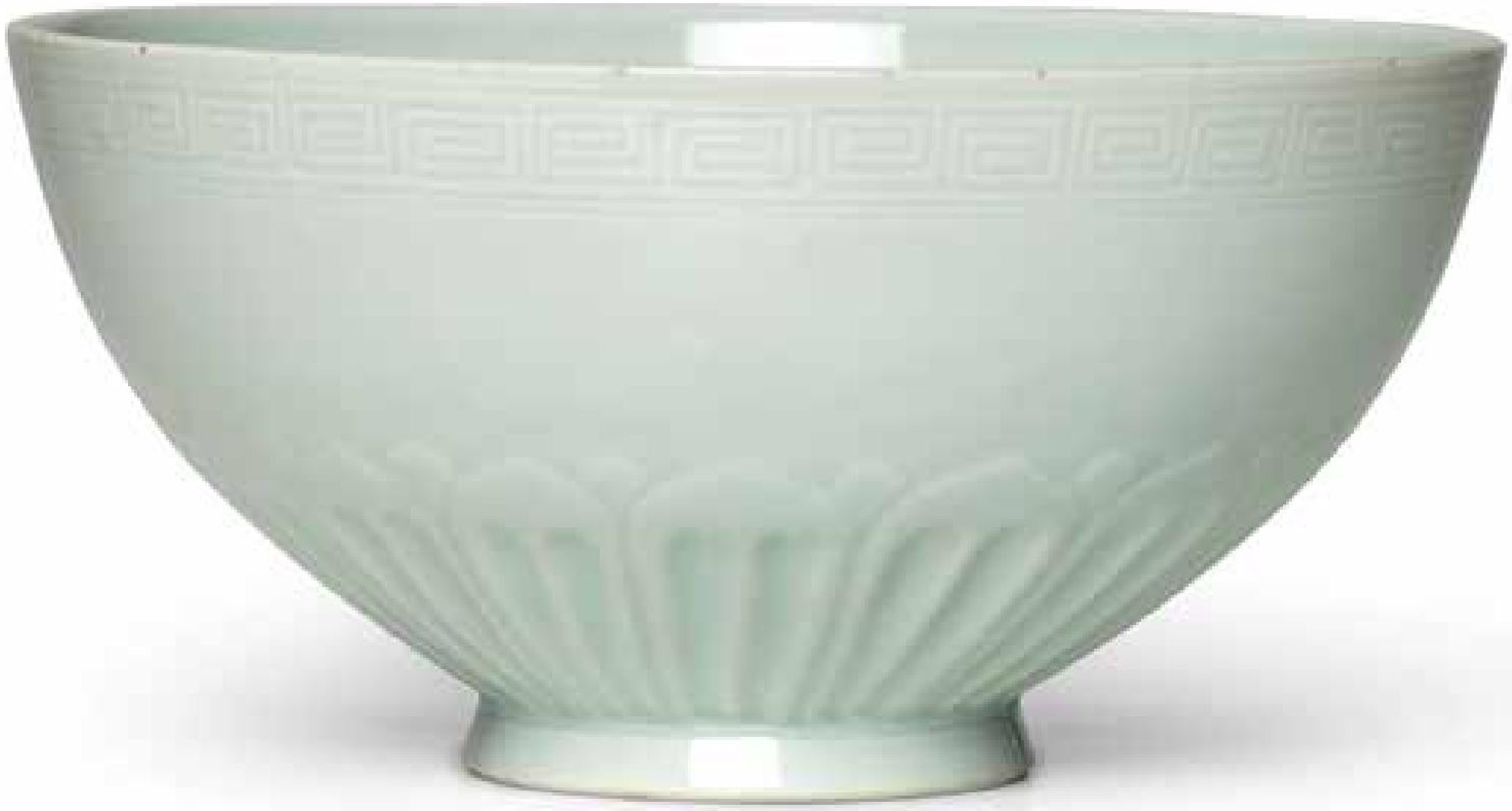
$7,000 - 10,000

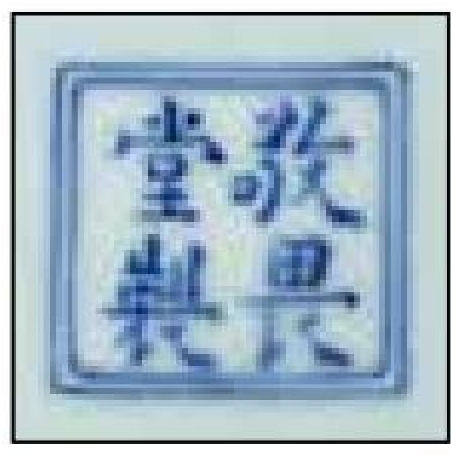
清乾隆 「大清乾隆年製」三行青花篆書款 白釉蓮瓣紋蓮子碗

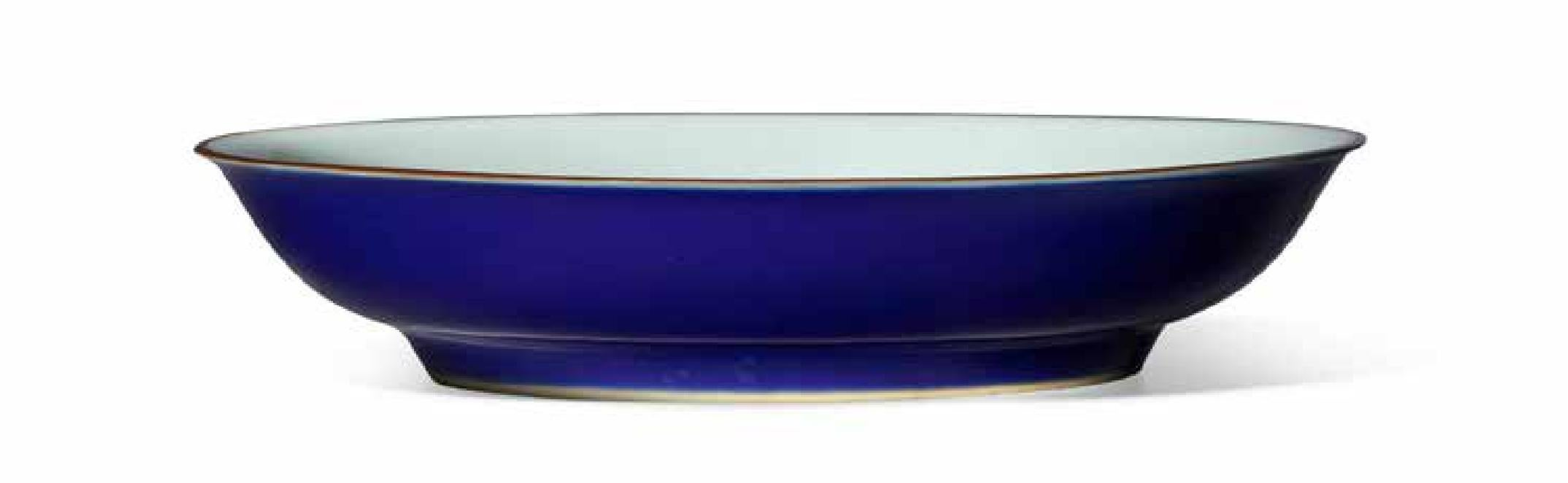
The present bowl is inspired by early 15th century bowls in form and decoration. For an example with incised upright lappets, rather than the molded lappets of the present example, and key-fret design at the rim, see John Ayers, *Far Eastern Ceramics in the Victoria and Albert Museum*, London, 1980, no. 144.

See also for an identical bowl sold in our London rooms, 10 Nov 2011, lot 75, formerly in the Inder Rieden Collection.









PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

56

A COBALT BLUE-GLAZED DISH

Jingweitang mark, 18th-19th century
With rounded side and iron-brown wash on the everted rim, glazed in deep cobalt blue on the exterior, the rim covered with brown wash, the base with *Jingweitang zhi* 敬畏堂製 hall mark in underglaze blue within double square.
7 3/4in (19.7cm) diam; 1 5/8in (4.1cm) high

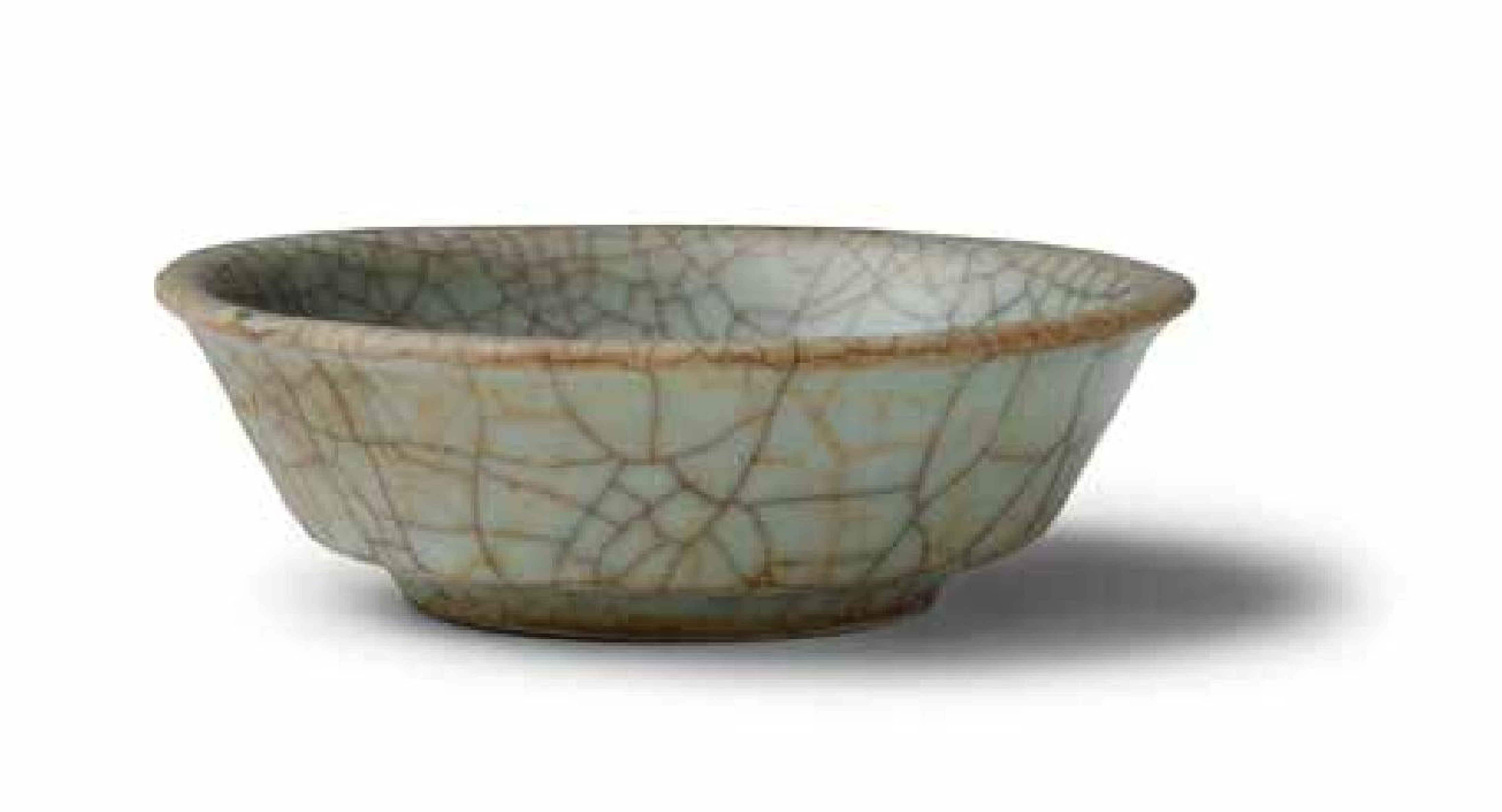
$5,000 - 8,000

十八-十九世紀 「敬畏堂製」雙框青花楷書款 藍釉盤

The mark *Jingweitang zhi* was recorded by Chen Liu 陳瀏 (1863-1929) in his 1906 publication *Tao Ya* 匋雅 (Pottery Refinements) describing the porcelain made only in celadon wares, but as Wilson stresses in *Rare Marks on Chinese Ceramics*, London, 1998, pp. 114-115, no. 47, where the author illustrates a celadon bowl bearing *Jingweitang zhi* mark, "not all vessels with this mark are celadon-glazed."

Scholars have yet to locate sufficient evidence to identify the owner of the *Jingweitang zhi*-marked porcelains. Wang Qingzheng 汪慶正 (1931-2005) has suggested in *Jianming Taoci Cidian* 簡明陶瓷辭典 that this group of porcelains belonged to the Manchu high official Agedunbu, while *Qingren Shiming Biecheng Zihao Suoyin* 清人室名別稱字號索引 records that Jingweitang was the studio name of Li Hu 李笏 (courtesy name Duanren 端人, sobriquet Zhucun 竹村), a native of Cixi 慈溪, near the present-day Ningbo in Zhejiang Province. When the studio name is associated with more than one person it is necessary to find further documentation, which oftentimes recorded in private letters and random notes.

Two pairs of cobalt blue dishes bearing *Jingweitang zhi* marks were sold at Bonhams New York, 21 March 2022, lot 164 and 19 March 2018, lot 8069.



PROPERTY FROM PENGLAI SHANFANG COLLECTION, TAINAN, TAIWAN

57

A SMALL GE-TYPE CELADON-GLAZED WASHER

16th/17th century

The gently convex center rising to straight sides with everted rim and supported by a short ring foot, the pale-blue celadon glaze with networks of black and golden crackles, the foot neatly pared revealing the dark purple body.

3 3/4in (9.5cm) diam

$10,000 - 15,000

十六/十七世紀 仿哥釉青瓷洗

Provenance

Penglai Shanfang Collection, Tainan, Taiwan
Connecticut Private Collection

來源：
蓬萊山房舊藏，臺灣臺南
康乃狄克州私人藏

Ge ware, renowned as one of the ‘Five Classic Wares of the Song,’ has been characterized for its “iron rim, purple foot” body (鐵口紫足) with a “golden silk, iron thread” (金絲鐵線) crackled glaze. The two-tone crack lines are never straight, and the density of crackles changes according to vessel shape and glaze thickness, adding a modern, abstract pattern to an otherwise undecorated piece.

The study and research on Ge ware and its counterpart Guan, ‘official’ ware, has been a subject of intense debate in the past decades. Historic records showed that when the Southern Song moved its capital to Lin’an, present day Hangzhou in Zhejiang province, the court ordered the establishment of two kiln sites to produce ritual vessels for sacrificial ceremonies. The Jiaotanxia kiln site at Wuguishan was excavated in 1956, and the Xiuneisi kiln site was discovered at Laohudong and excavated in 1996 – both locations unearthed celadon wares with dark purple body and crackled glaze very similar to the present lot as well as many examples collected in the Qing Court. Meanwhile, the research on Ge ware was clouded by conflicting historic records, waiting for clarification from future discovery of the Ge kiln site. A group of scholarly essays presented by the Beijing Palace Museum is published in *Selection of Ge Ware: The Palace Museum Collection and Archaeological Discoveries*, Beijing, 2018 (2nd edition), pp. 334-374, inclusive of several major theories to consider. The Palace Museum in Taipei also presented their perspective based on the museum’s collection of Ru, Guan, and Ge, see *Precious as the Morning Star: 12th-14h Century Celadons in the Qing Court Collection*, Taipei, 2015, with a scholarly essay on pp. 294-311.

In addition to the unsolved mystery on the Ge kiln site, the term ‘Five Classic Wares of the Song’ was only coined in the Ming dynasty. Scientific excavations and the study of archeology have dramatically changed our understanding of Ge ware. By 1982 when Feng Xianming published *The History of Chinese Ceramics*, the categories defined in ‘Five Classic Wares of the Song’ was no longer followed. The present example, while embodied many characteristics of the Ge-type celadon ware, may well be a product of the Ming or Qing, made to satisfy the market for connoisseurs and the collecting community.

PROPERTY FROM A GENTLEMAN

58

A GE-TYPE VASE WITH *RUYI* HANDLES

Qianlong six-character seal mark and of the period

The elegant pear-shaped body resting on a tall splayed foot, the long neck gently waisted and flanked by a pair of slender S-form scepter handles, the pale cream glaze with networks of black and golden crackles covering inside and out, the mouth rim with a narrow unglazed band revealing the dark-brown stoneware body with the glaze continuing over the rim and to the interior, the unglazed foot rim covered with brown wash, the base with Qianlong six-character seal mark in underglaze blue.

9 9/16in (4.3cm) high

$15,000 - 25,000

清乾隆 「大清乾隆年製」三行青花篆書款 仿哥釉如意耳長頸瓶

Provenance

Acquired from a Philidelphia Estate, by repute

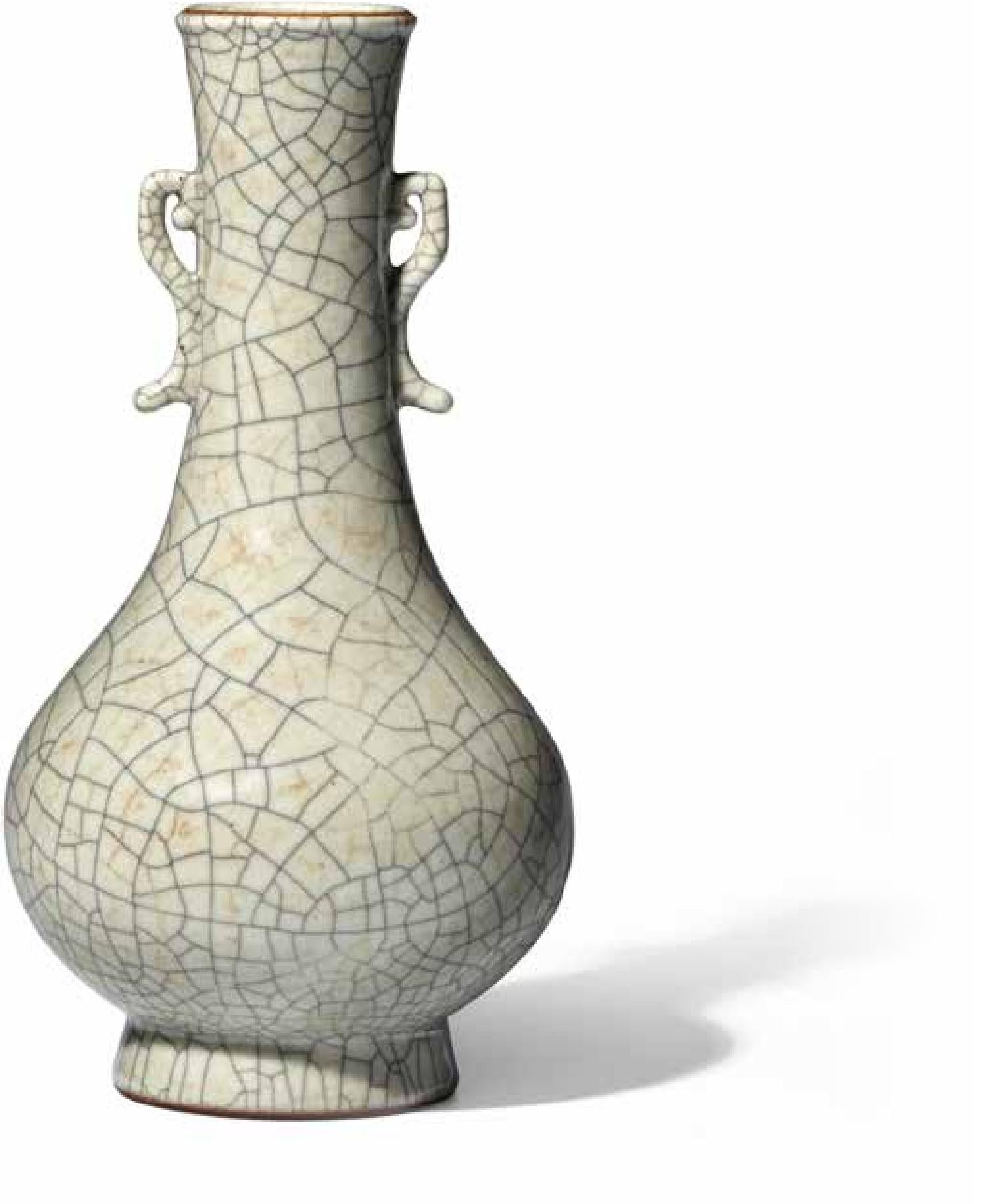
來源：
傳購自費城遺產

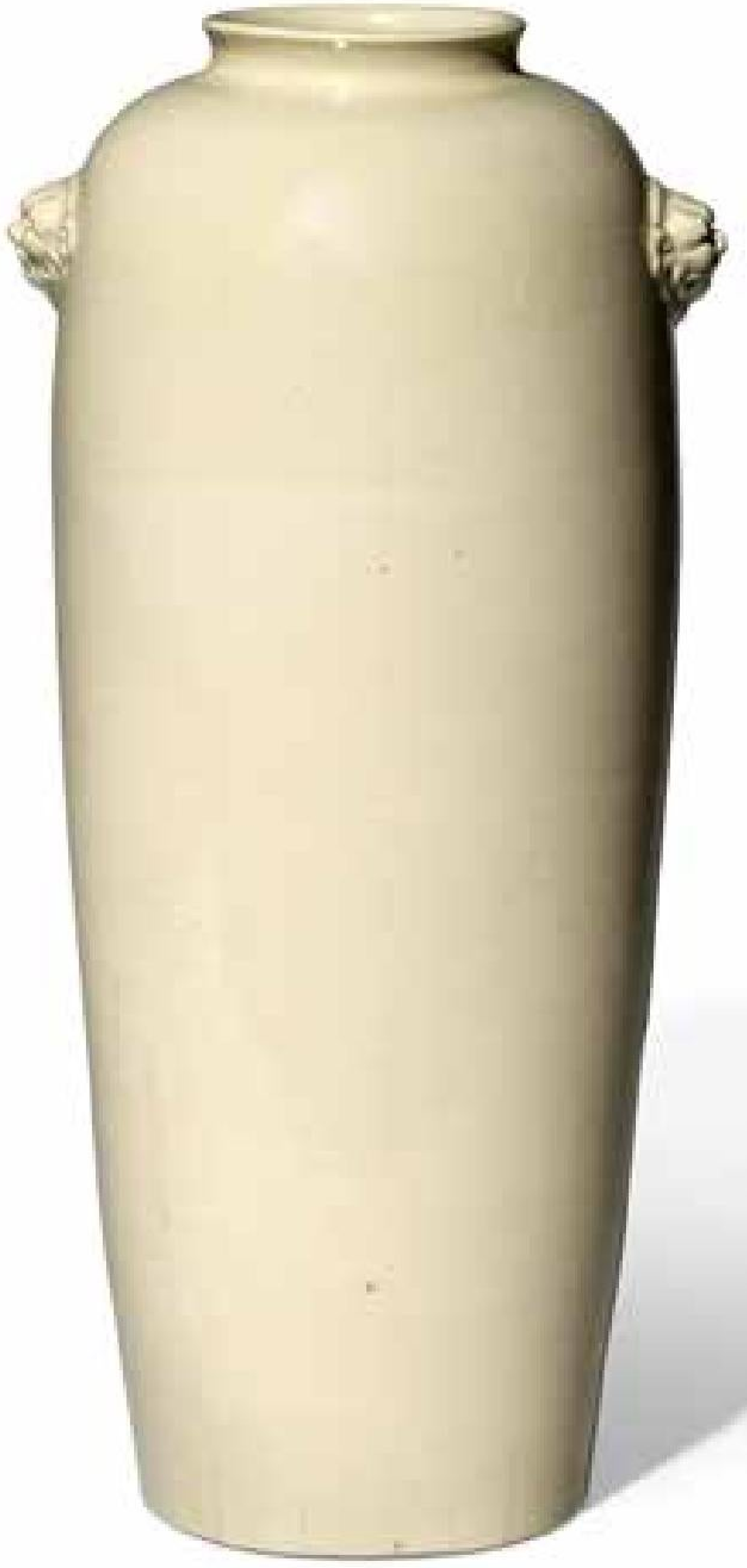
The glaze on the present vase was inspired in accordance with the Qianlong emperor's wish to 'restore ancient ways,' calling on craftsman to draw inspiration from archaic examples, enabling them to imbue their designs with simplicity and honesty, achieving refinement and elegance. The two-toned crackled glaze is a direct reference to the celebrated Southern Song dynasty Ge wares.

For a discussion on Ge revival wares, see Peter Y.K. Lam, *Shimmering Colours: Monochromes of the Yuan to Qing Periods, The Zhuyuetang Collection*, Hong Kong, 2005, pp. 42-44, where the author notes that on the 13th year of the Yongzheng reign, corresponding to 1735, Tang Ying, on the eve of leaving Jingdezhen to take on his newly appointed role as the Superintendent of the Huai'an Custom Office, composed the famous document *Taocheng jishi bei ji* (Commemorative Stele on Ceramic Production), on the management and productions of the Imperial Factory in Jingdezhen. The document lists nearly forty types of monochrome glazes, including the Ge glaze. This glaze was described as '... with iron body, including millet color and pale green, copied from ancient pieces sent from the Imperial Palace.' The Qianlong emperor recorded his admiration of the famed Ge glaze by composing a number of poems, including one inscribed on two Ge-type glazed arrow vases, Yuan dynasty, from the Percival David Collection in the British Museum.

A another similarly sized Ge type vase of *Zun* shape with a Qianlong seal mark was sold in our Hong Kong rooms, 2 June 2016, Lot 21.

670





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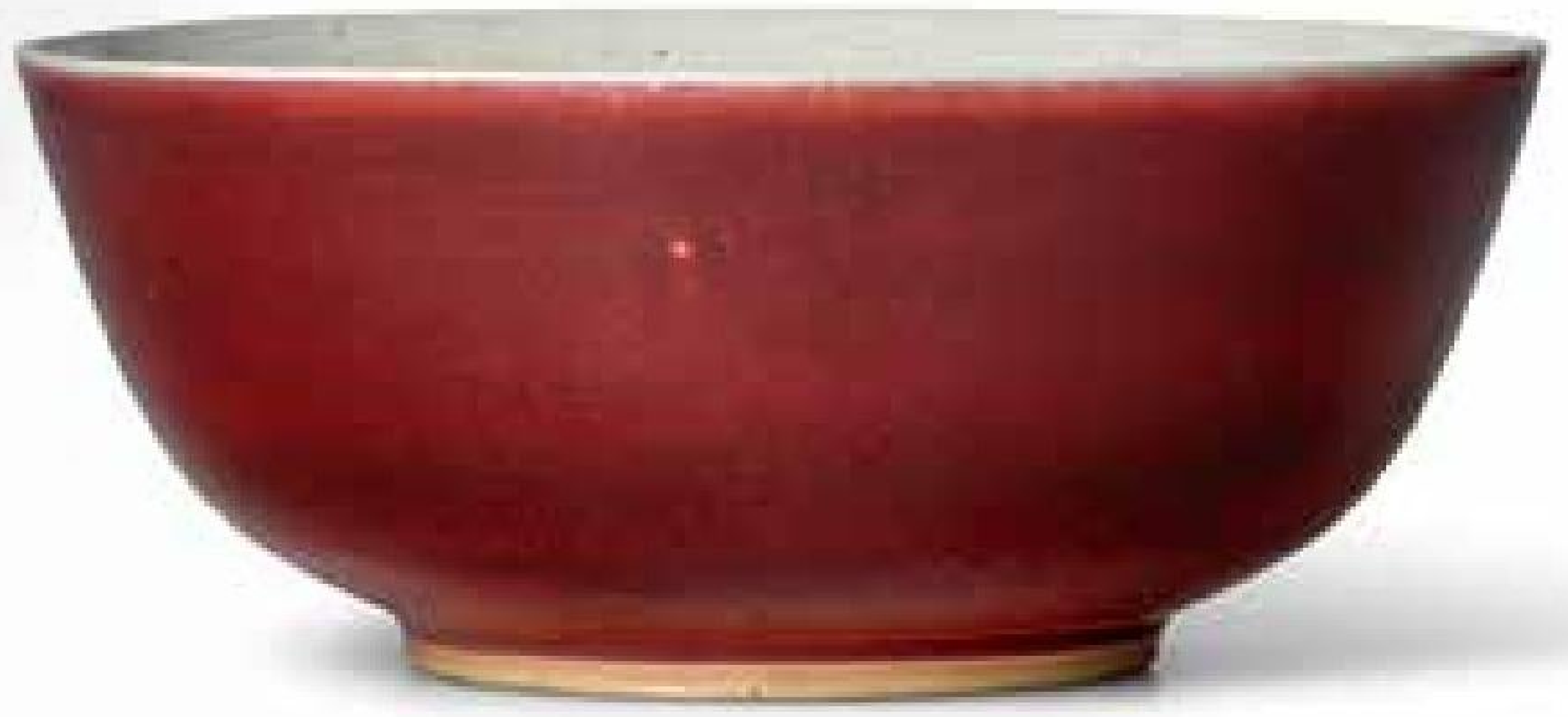


60

PROPERTY FROM A SAN FRANCISCO PRIVATE COLLECTION

59
A WHITE GLAZED VASE
17th/18th century
The tall, melon-form vase tapering into a high shoulder applied with lion-mask handles flanking a broad keyfret band, the surface covered with a creamy pale ivory glaze exhibiting a wide crackle.
17 3/8in (45.2cm) high (wood stand).

$3,000 - 4,000

十七/十八世紀 白釉獸首耳瓶

This piece takes its inspiration from 17th century *dehua* examples of *meiping* shape with lion-mask handles and a keyfret band. The hard, gray thick body of the vessel and the strong craquelure points to a possible Fujian kiln production. See Li, He. *Chinese Ceramics: A New Comprehensive Survey from the Asian Art Museum of San Francisco*, New York, 1996, pls. 506 and 507.

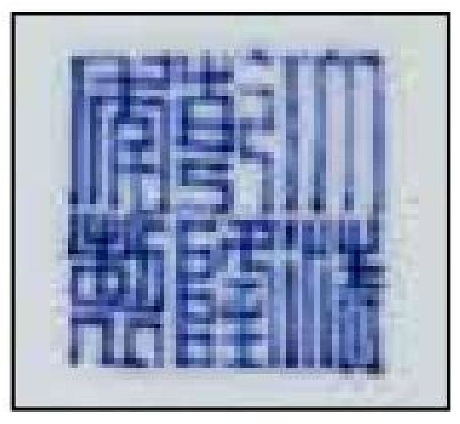
PROPERTY FROM THE ESTATE OF MARK S. PRATT (1928-2023), WASHINGTON DC

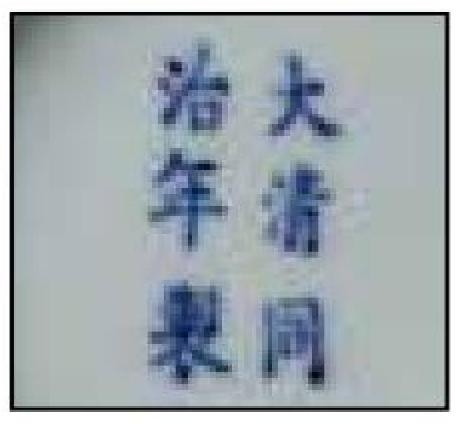
60 ¤
A LARGE LANGYAO COPPER-RED GLAZED BOWL
18th century
Heavily potted with steeply rounded sides and supported by a short ring foot, the deep strawberry glaze evenly applied and pulled to a lighter tone at the mouth rim, the translucent glaze on the interior and base with a faint blue tint, the foot neatly pared showing fine porcelain body fired to an orange shade in areas.
10in (25.4cm) diam (wood stand).

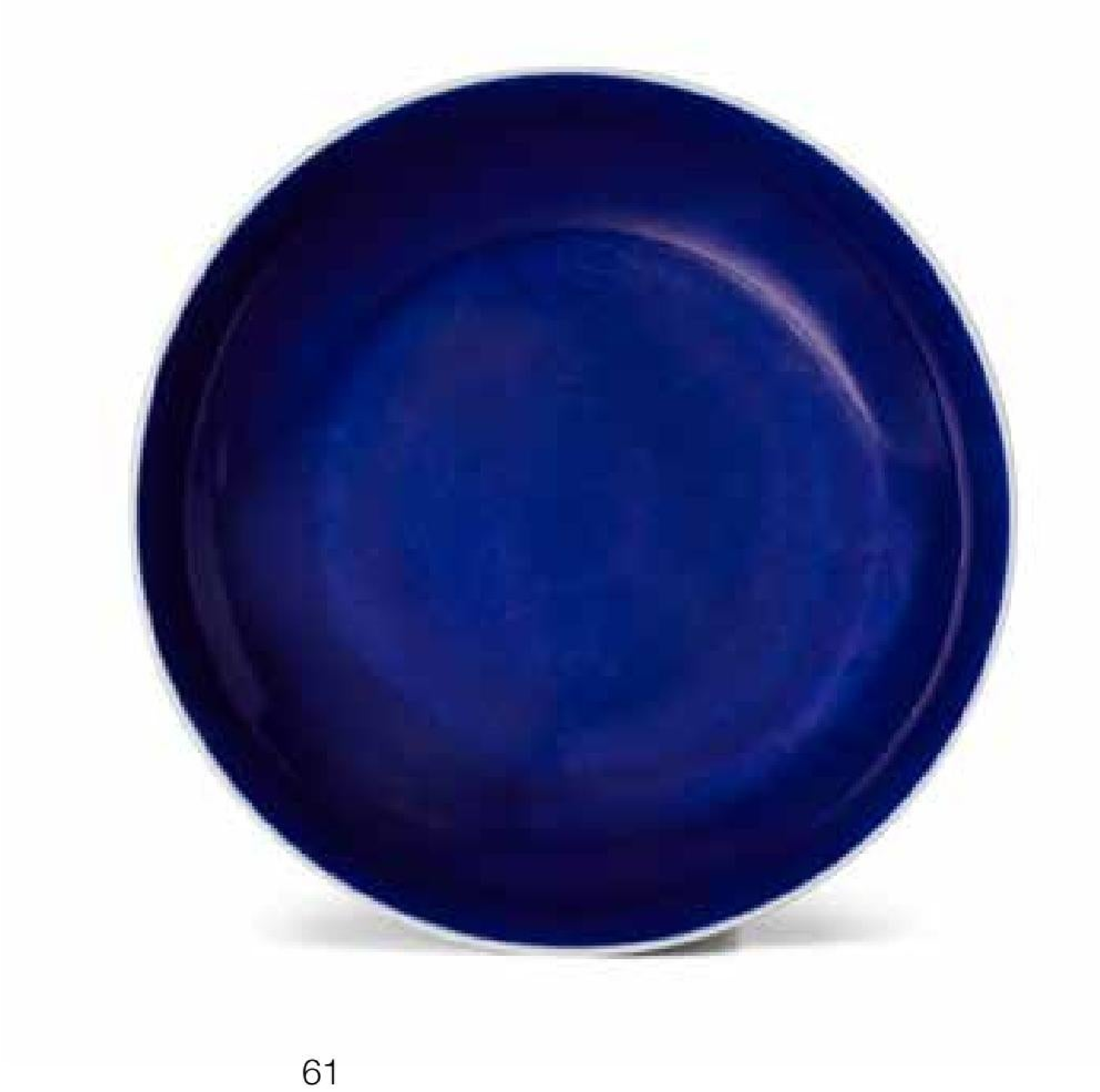
$1,200 - 1,500
To be sold without reserve

十八世紀 郎窯紅釉大碗

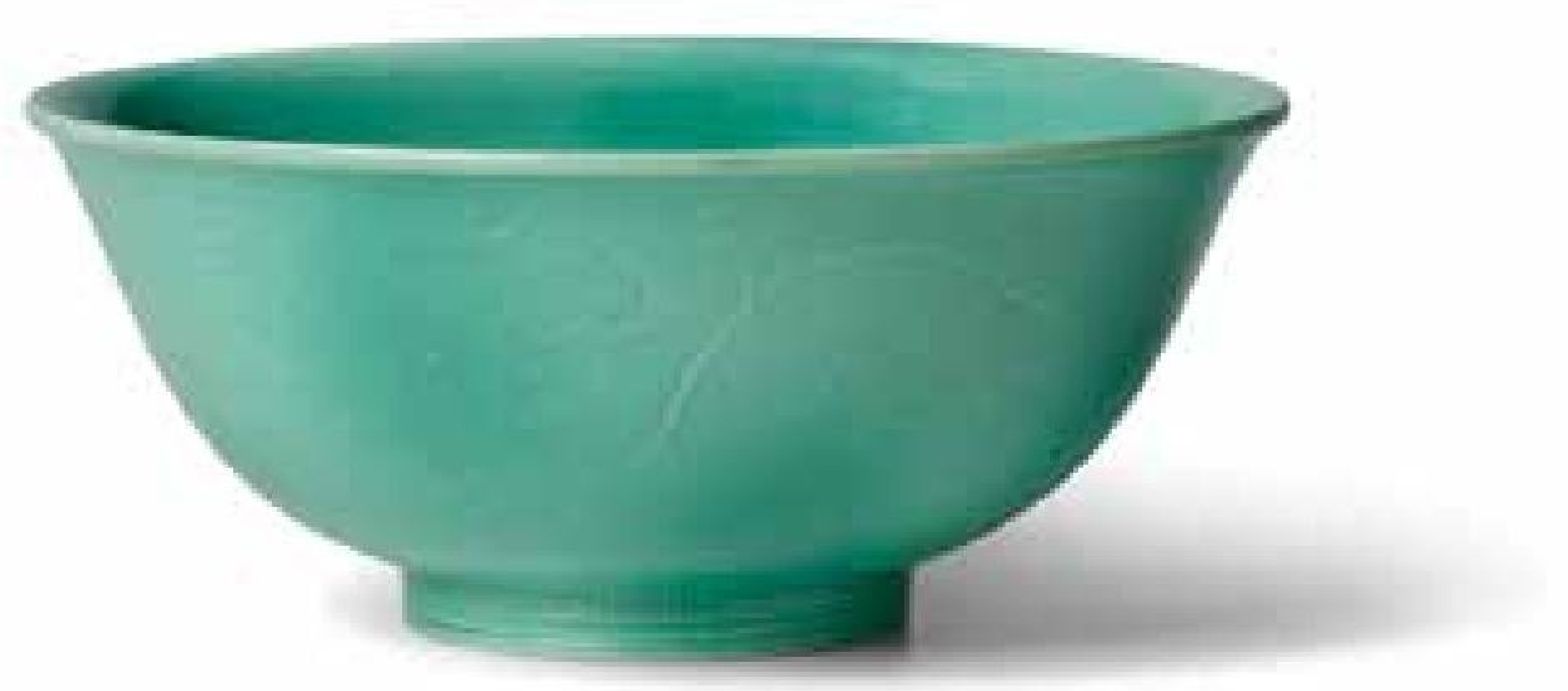
Please note this Lot is to be sold at No Reserve. 本拍品不設底價







61



62

PROPERTY FROM THE ESTATE OF MARK S. PRATT (1928-2023), WASHINGTON DC

61 ¤

A BLUE-GLAZED SAUCER DISH

Qianlong seal mark and of the period

Finely potted with curving sides rising from a short slightly inward-tapering foot, the interior and exterior covered in a rich monochrome blue glaze thinning to white on the mouth rim, the base glazed white.

6 1/2in (16.5cm) diam

$1,000 - 1,500
To be sold without reserve

清乾隆 「大清乾隆年製」三行青花篆書款 霽青釉盤

A very similar blue-glazed saucer dish from the John E. Bodie OBE (1930-2023) Collection was sold in our London sale rooms, 16 May 2024, lot 48.

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

PROPERTY FROM A PRIVATE NORTH AMERICAN COLLECTOR

62

A TURQUOISE-GLAZED ‘DRAGON’ BOWL

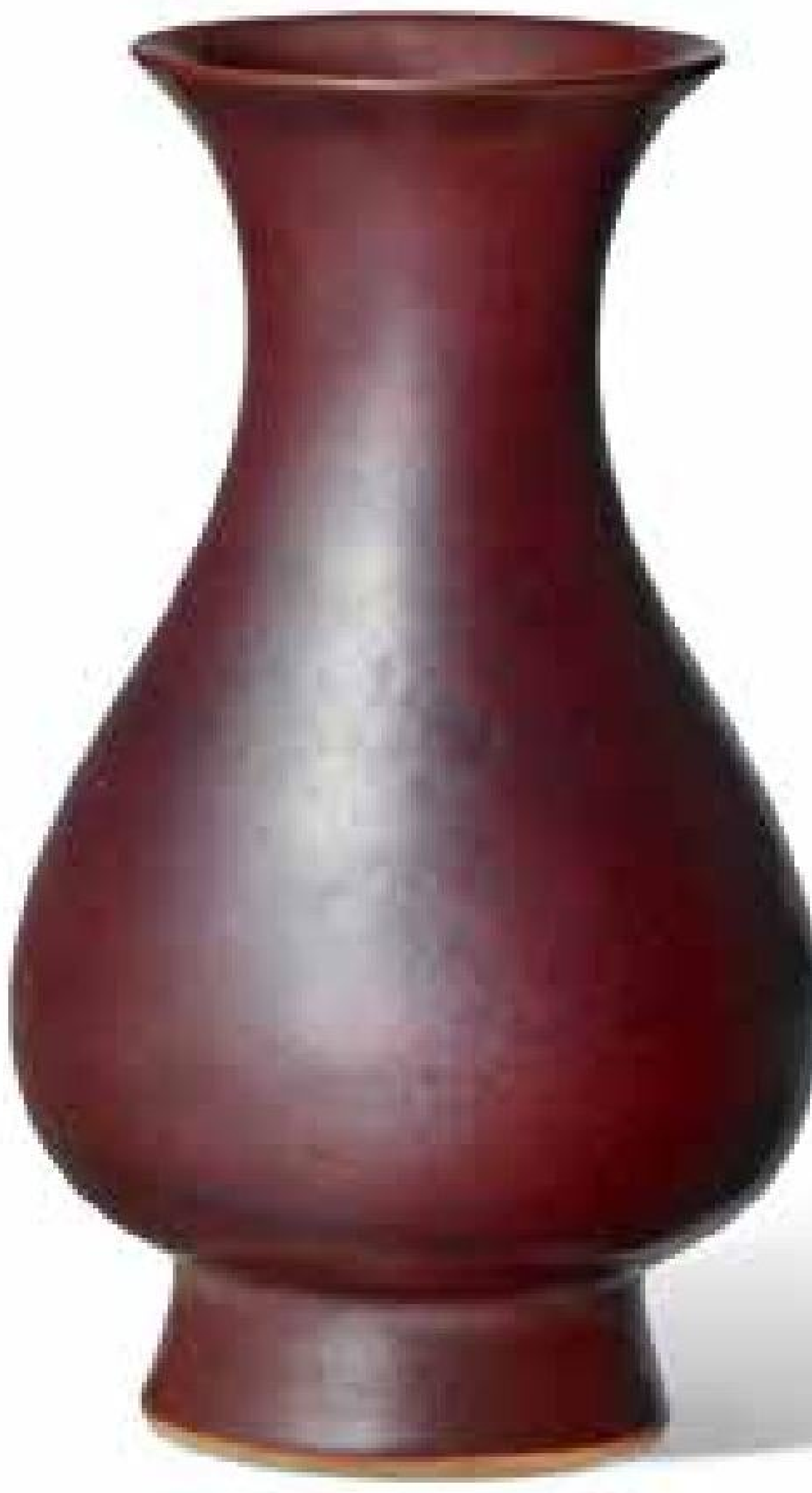
Tongzhi six-character mark and of the period

Raised on a short foot finely incised with a keyfret band supporting the flaring sides and everted rim incised with two cavorting dragons pursuing flaming jewels over crashing waves, the brilliant turquoise glaze applied in alternating heavy ‘spotted’ concentrations on both interior and exterior, on the base a six-character Tongzhi mark in underglaze blue.

5 34/36in (15cm) diam; 2 1/2in (6.4cm) high

$4,000 - 6,000

清同治 「大清同治年製」二行青花楷書款 翠綠釉龍紋碗



63

PROPERTY FROM THE PRESIER COLLECTION

63

AN 'IRON RUST'-GLAZED VASE

18th century

The well-potted ovoid body tapering inward to a high waisted neck and flared rim, the surface covered in and out with a lustrous iron-rust 'patinated bronze' glaze repeated on the interior of the foot.

7 3/4in (19.7cm) high

$5,000 - 7,000

十八世紀 鐵鏽花釉撇口瓶

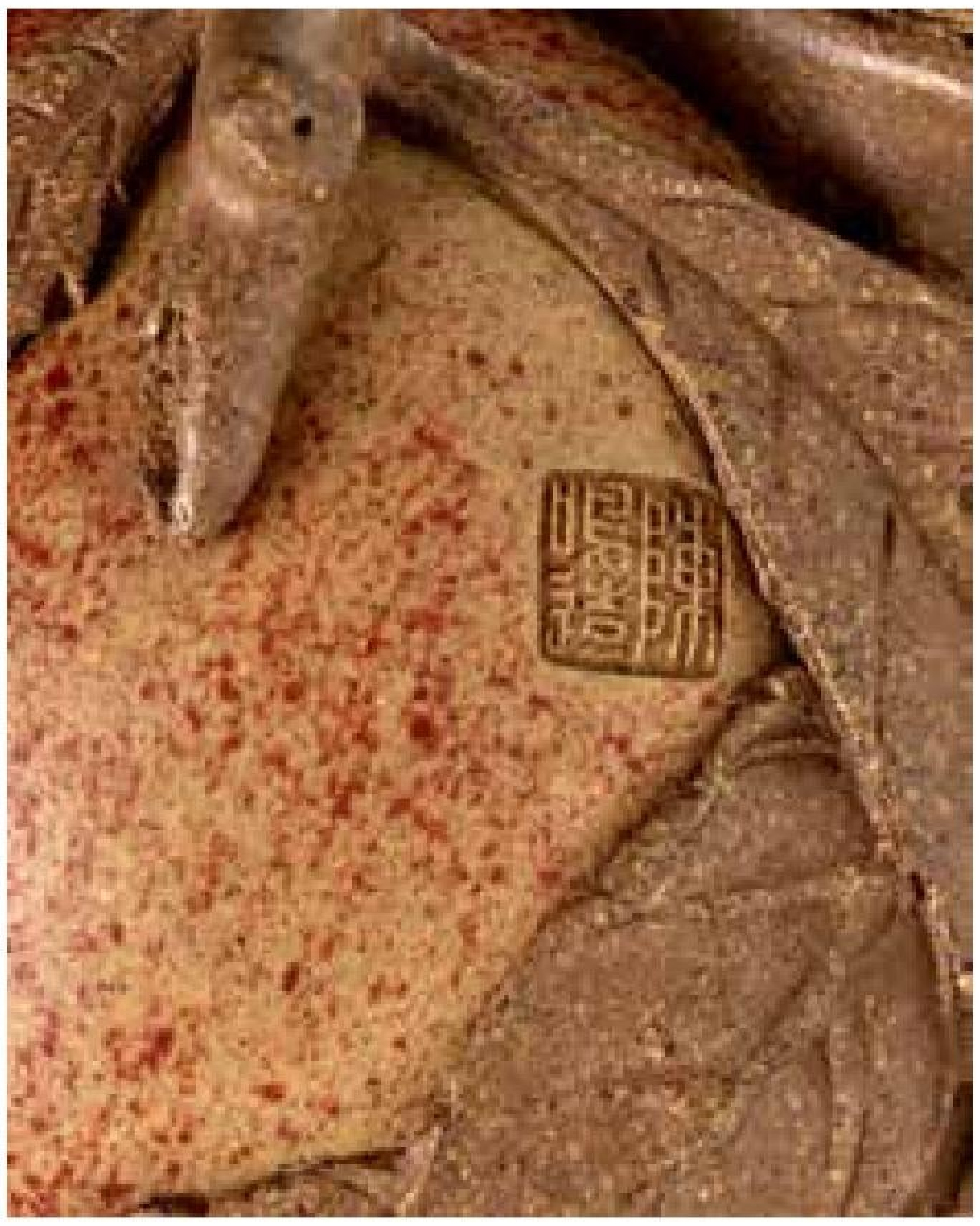
Provenance

The Collection of Dr. Franklin Preiser, by descent

來源：

Franklin Preiser 醫師舊藏，後於家族內承繼

For a closely related vase of similar size and glaze sold in these rooms, see *Passion and Philanthropy: Chinese Art from the Metropolitan Museum of Art*, Bonhams New York, March 18, 2024, lot 37, Samuel Putnam Avery (1822-1904), New York, purchased by subscription 1879.



64 (detail)

PROPERTY FROM THE PREISER COLLECTION

64

AN YIXING PEACH-FORM WATER DROPPER

Chen Mingyuan stamped mark, 18th century

Realistically rendered as a peach split in half, cradled by a leafy branch which served as the spout, the pit perforated allowing water and air to pass, the *zisha* body skillfully colored and burnished in areas, the underside with a square artist's seal stamped "Chen Mingyuan" in seal script.

4 3/4in (12.1cm) across

(fitted wood stand, fitted cream-white cloth box).

$5,000 - 7,000

清 十八世紀 陳銘遠作宜興巧色桃形水滴

印款：陳銘遠

Provenance

Sydney L. Moss Ltd, London (according to label)

The Collection of Dr. Franklin Preiser, by descent

Published

Claudia Brown & Robert D. Mowry, *Ancient China - Modern Clay: Chinese influences on five ceramic artists*, Phoenix, 1994, p. 5, not illustrated and listed as "lent by Shinkeido"

Exhibited

Phoenix Art Museum, Arizona, 1994

來源：

倫敦 Sydney L. Moss Ltd 古董行（根據標籤）

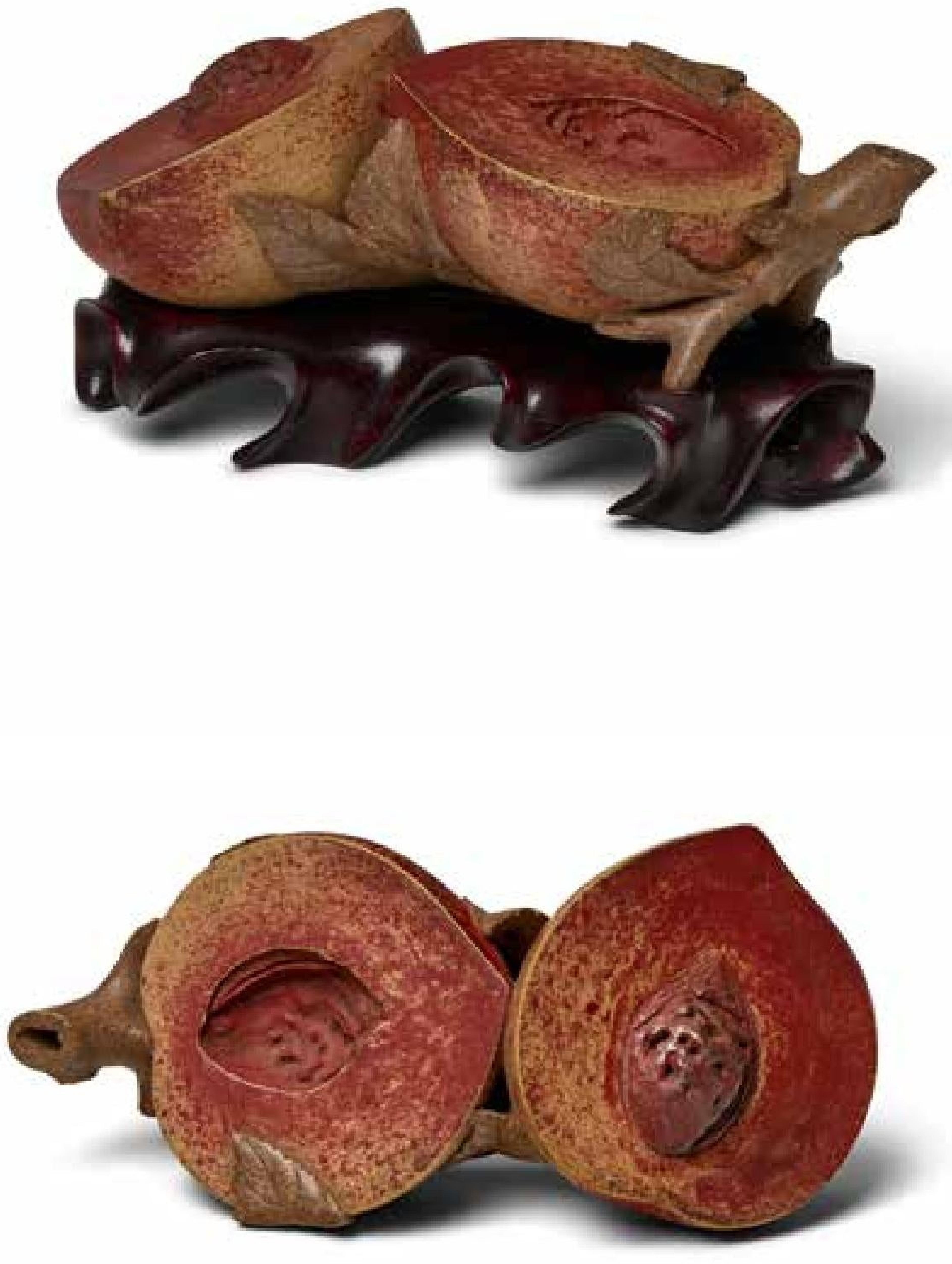
Franklin Preiser 醫師舊藏，後於家族內承繼

出版：

Claudia Brown 與毛瑞，*Ancient China - Modern Clay: Chinese influences on five ceramic artists*，鳳凰城，1994年，頁 5，未附圖，列為借展自 Shinkeido

展覽：

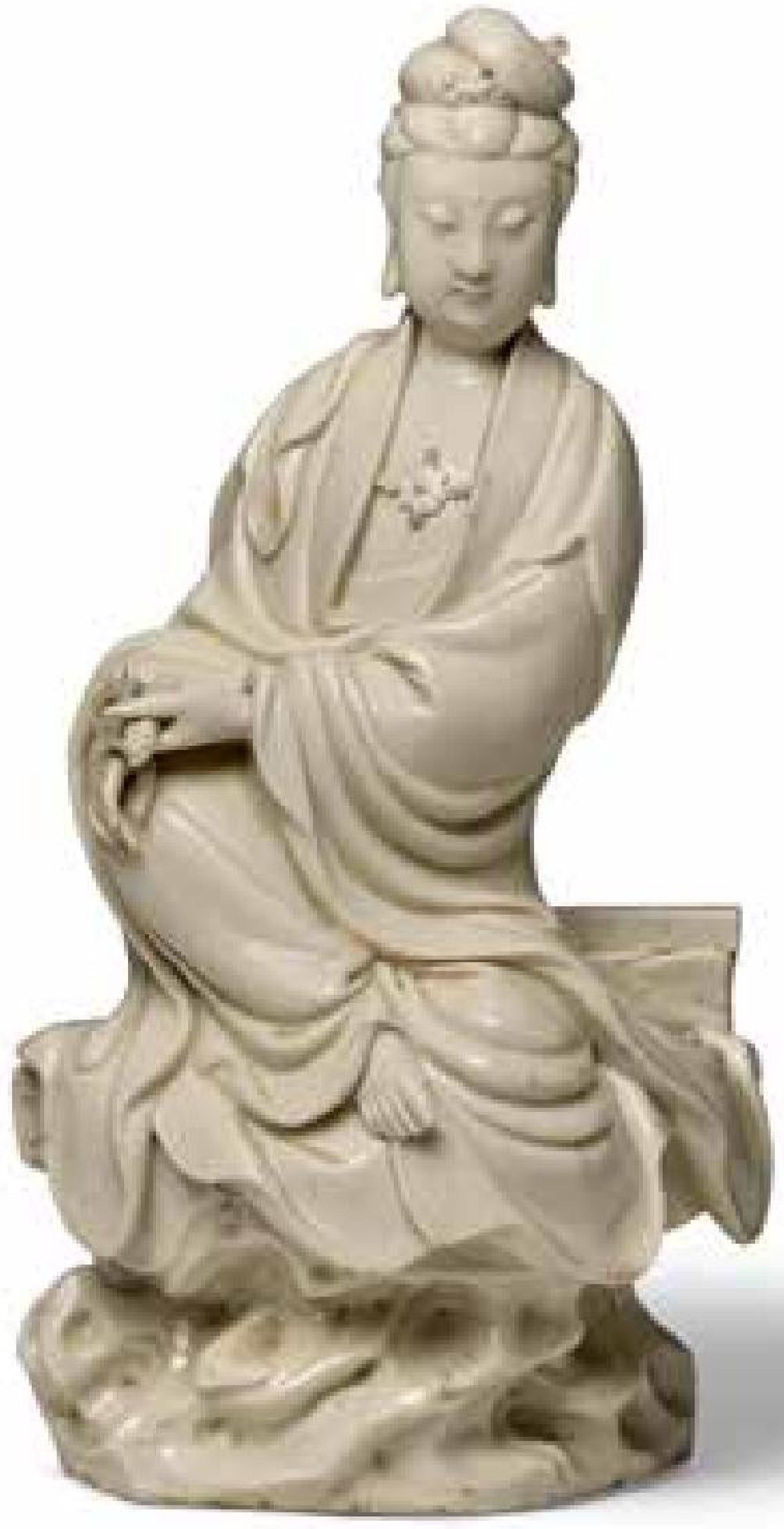
亞利桑那州鳳凰城藝術博物館，1994 年



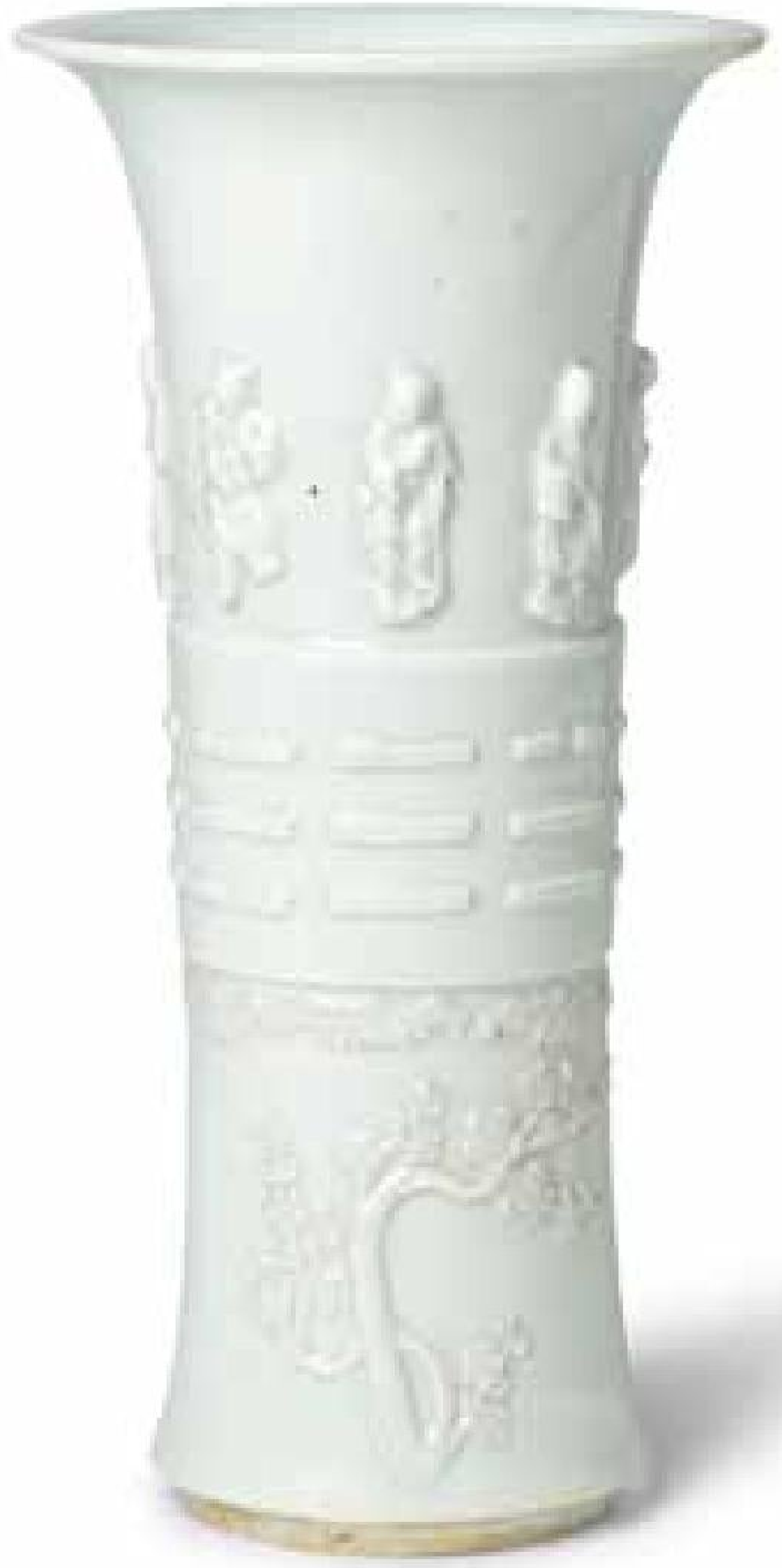
64 (two views)

Chen Mingyuan, active in the Kangxi and Yongzheng periods, was born into a family well-known for *zisha* clay works in the Shangyuan village at Yixing, Jiangsu province. By repute his father was Chen Ziqi, a famous *zisha* artisan in the Ming dynasty. Chen Mingyuan's style followed the simplicity aesthetic of the Ming *zisha* works, and he perfected the technique of imitating natural forms. His teapots, tea wares, and fine items made for the scholar's table were highly appraised by connoisseurs. The stamped square seal is consistent with recorded seals by the artist.

Another very similarly colored pale Yixing stoneware peach-form water dropper with a straw-blown clay-red-spotted glaze from the Beijing Palace Museum, see the museum's website, ref. no. 故00157181. For a double-peach washer signed Chen Mingyuan, see Christie's New York, 22 March 2012, lot 1253.



65



66

PROPERTY FROM THE PRESIER COLLECTION

65

A FINE DEHUA FIGURE OF SEATED GUANYIN

17th/18th century

Seated *lalitasana* on an elaborate rockwork throne, wearing elegantly draped robes falling in voluminous folds over her plump body and holding a scroll in her left hand, her serene features framed by a floral-embellished chignon, a rocky outcropping at her left supporting a book.

12in (30.5cm) high

$4,000 - 6,000

十七/十八世紀 德化觀音坐像

Provenance

The collection of Dr. Franklin Preiser, by descent

來源：

Franklin Preiser 醫師舊藏，後於家族內承繼

PROPERTY FROM THE PREISER COLLECTION

66

A DEHUA-MOLDED *GU*-FORM VASE

18th century

Finely molded below the everted rim in high relief with the 'Eight Immortals' cavorting above a wide central trigram band set off by an elegant chain of floral swags over a graceful branch of flowering plum above the splayed foot.

12 1/8in (30.8cm) high

$4,000 - 6,000

十八世紀 德化模印八卦梅紋觚形瓶

Provenance

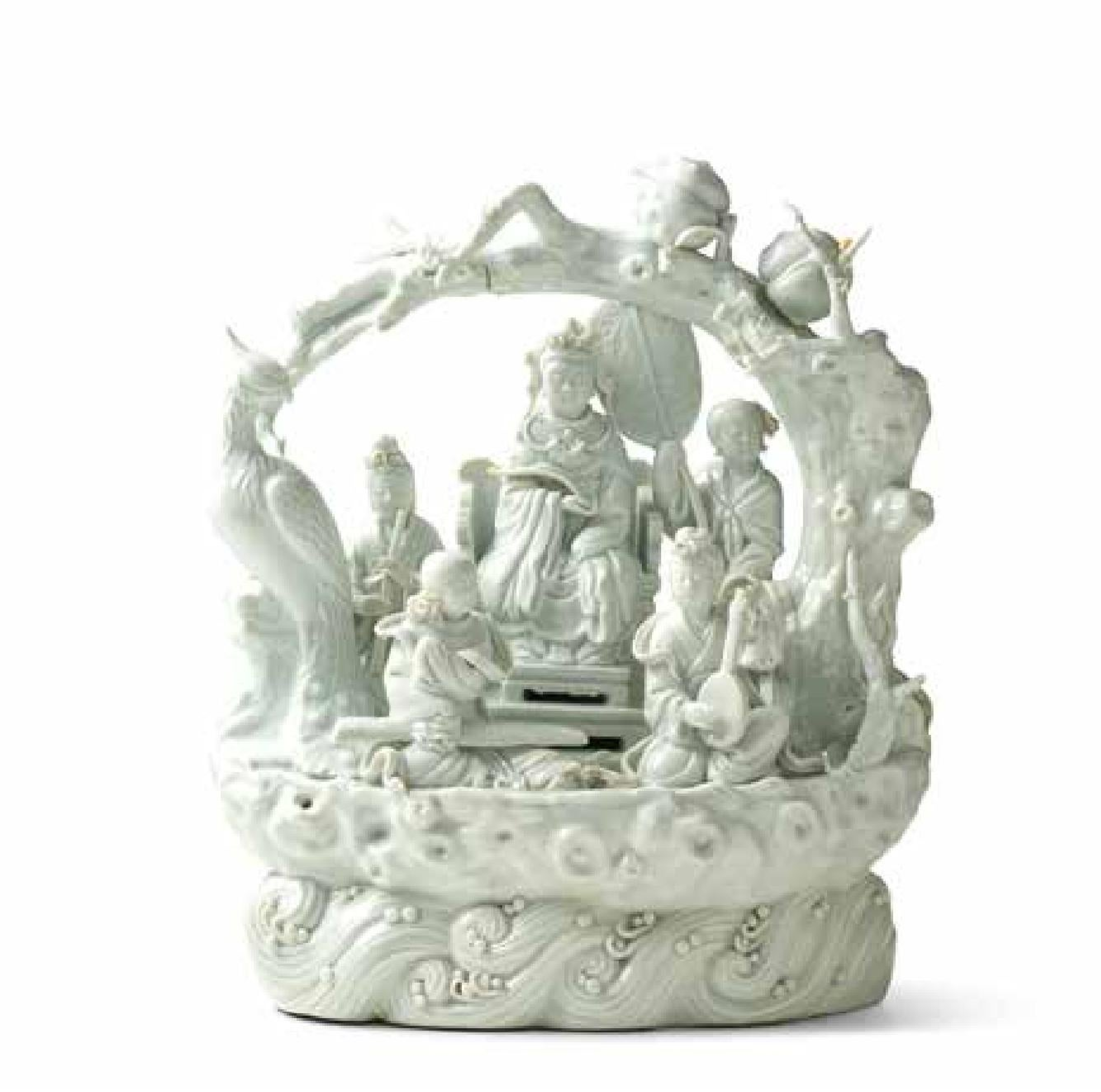
The Collection of Dr. Franklin Preiser, by descent

來源：

Franklin Preiser 醫師舊藏，後於家族內承繼

See an almost identical beaker vase illustrated in Donnelly, P.J., *Blanc De Chine*, New York and Washington, Frederick A. Praeger, 1969, Plate 52A (center), and discussed on page 111. See another beaker vase illustrated in Plate 53B, 2nd from the left, this time with raised *shou* characters above two bands of *wufu* and blossoming plum.

The plum branch is a favorite motif of the late 17th to early 18th century *dehua* potters, noted in Donnelly, op. cit., pp. 110-111, and illustrated in Blumenfield, Robert H., *Blanc De Chine: The Great Porcelain of China*, Berkeley/Toronto, The Speed Press, 2002, pp. 36-43.



PROPERTY FROM THE PRESIER COLLECTION

67

A RARE DEHUA FIGURAL GROUP

19th century

Depicting Xiwangmu floating on a bucolic raft fashioned from the trunk of a peach tree, the Queen Mother of the West surrounded by three musicians playing the lute *pipa* and shaded by a luxurious crane-decorated fan held by her attendant and flanked by her imposing companion and mount at the right, the vessel buoyed on its journey by the breaking waves below.

12 1/2in (31.7cm) high; 11in (28.9cm) long

$5,000 - 7,000

十九世紀 珍罕德化西王母眾生像

Provenance

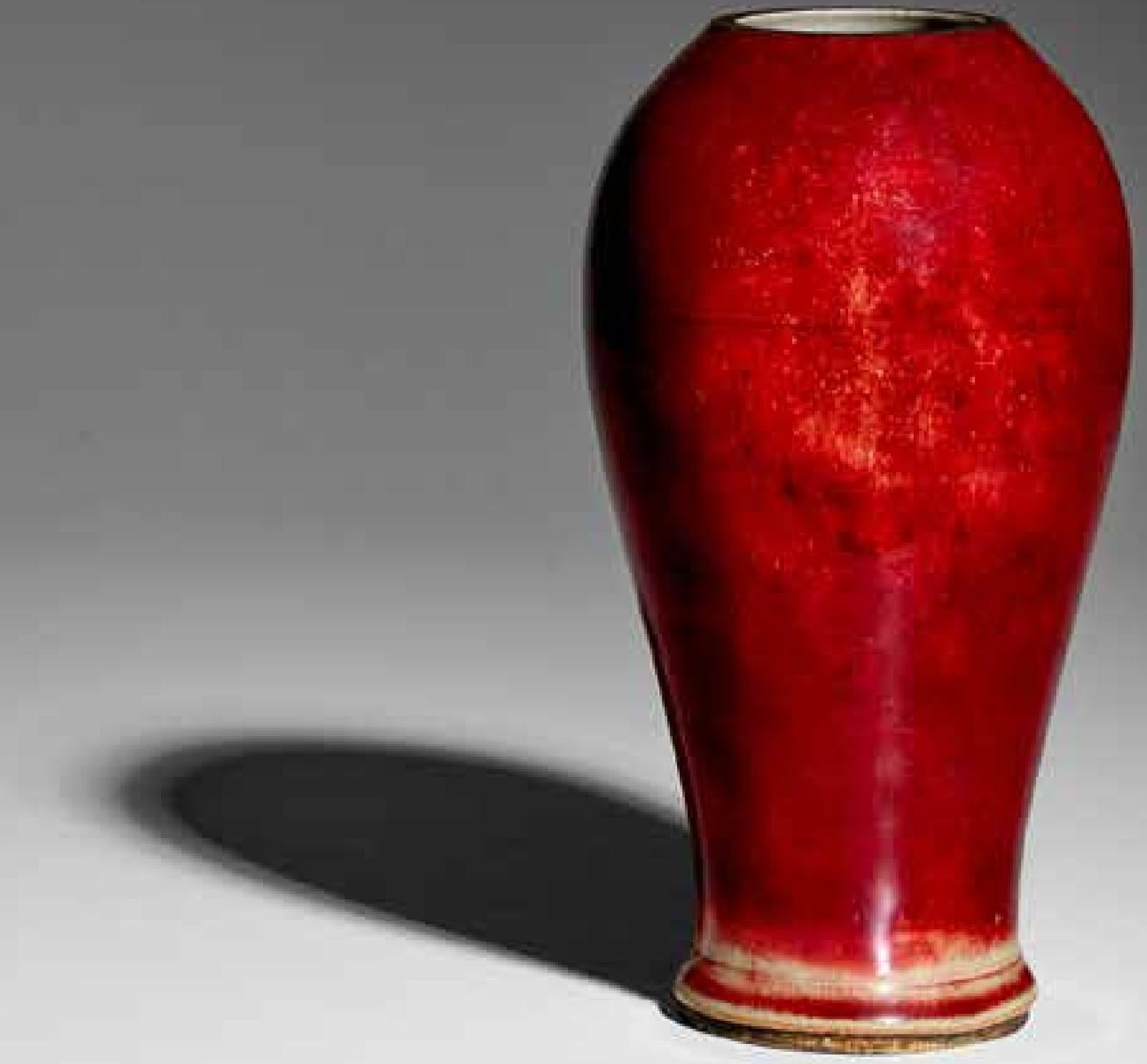
The Collection of Dr. Franklin Preiser, by descent

來源：

Franklin Preiser 醫師舊藏，後於家族內承繼

For a similar item executed by the pottery Xu Youyi (1887-1940) from the Koger Collection, The John and Mable Ringling Museum of Art, the State Art Museum of Florida (32.21.3) see John Ayers, *Blanc de Chine: Divine Images in Porcelain*, New York, China Institute Gallery, 2002, p. 127, no. 77. See another depiction of a raft on waves, this time conveying a group of female musicians, published in Blumenfield, op. cit., p. 97, fig. C.

The weight, the restraint exhibited in the composition and the construction of the current lot piece argue for a placement in the 19th century.



PROPERTY FROM THE METROPOLITAN MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITION FUND

68 ¤

A COPPER-RED-GLAZED *LANGYAO*-TYPE BALUSTER VASE
Kangxi
The high-shouldered ovoid body covered with a rich strawberry copper-red glaze thinning to celadon-white at the slightly spreading recessed foot, the neck cut-down.
10in (25.4cm) high

$1,200 - 1,800
To be sold without reserve

清康熙 郎窯紅釉瓶

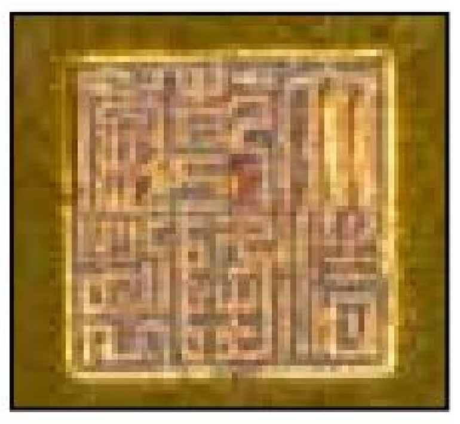
Provenance
Mr. and Mrs. Isaac D. Fletcher Collection, Bequest of Isaac D. Fletcher, 1917
The Metropolitan Museum of Art, 1917-present

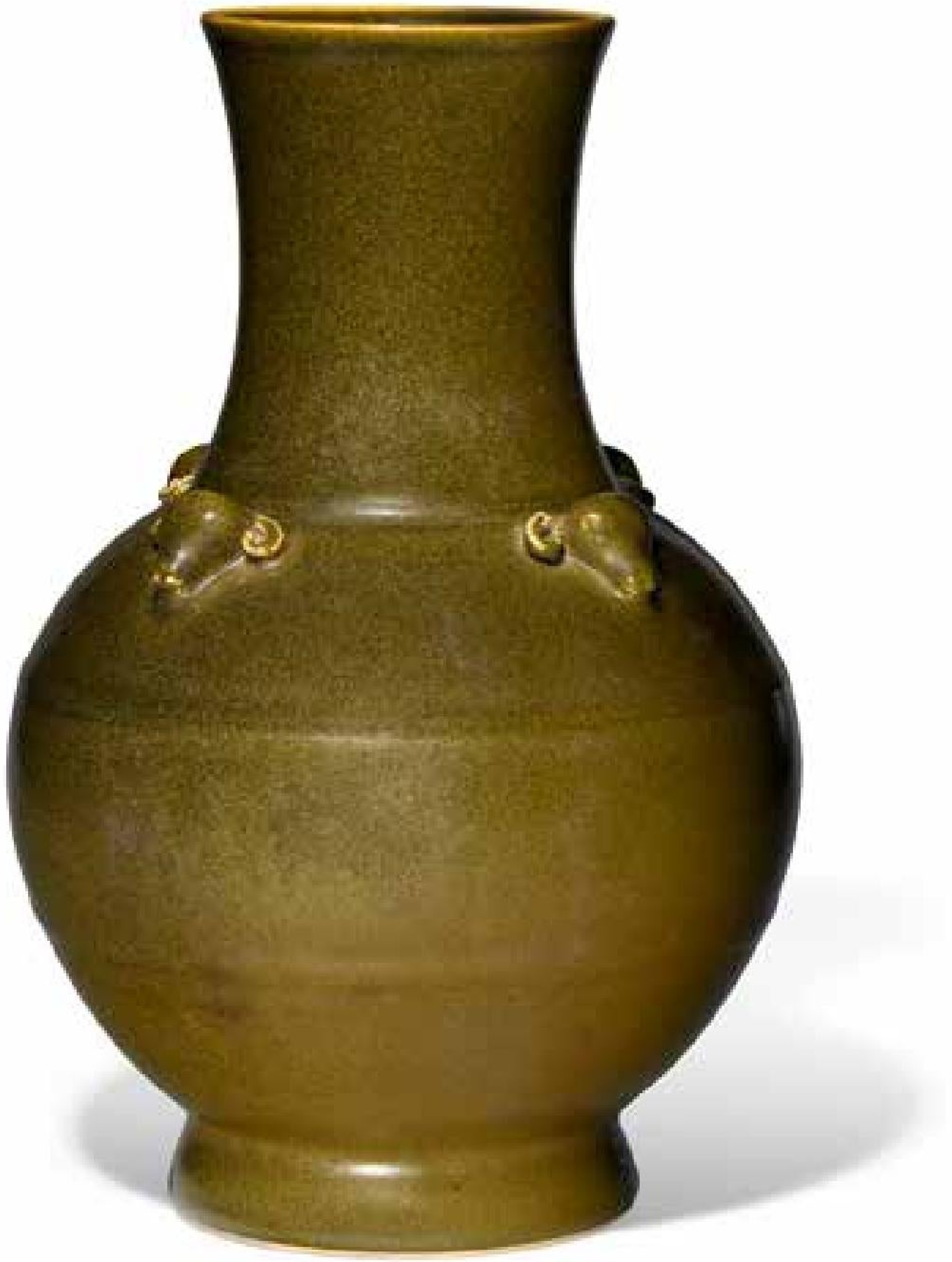
來源：
Isaac D. Fletcher 伉儷舊藏，由 Isaac D. Fletcher 於 1917 年遺贈大都會藝術博物館，1917 年迄今

For other Langyao vases of similar size and form (with necks), see Wang Qingzheng (ed.) *Kangxi Porcelain Ware from the Shanghai Museum Collection*, Shanghai, 1998, p.325, no.209; Laure Schwartz-Arenales (ed.), *Mille Ans De Monochromes, Vaiselle sacree et profane des empereurs de Chine (A Millennium of Monochromes From the Great Tang to the High Qing, The Baur and the Zhuyuetang Collections*, Fondation Baur, Musee Des Arts D'Extreme-Orient, Geneva, 2019, p.288, no.132; and the *Illustrated Catalogue of Ming and Qing Monochrome Wares in the Percival David Foundation of Chinese Art, Section 6*, revised edition, London, 1989, pl.V, A507.

See Virginia Bower, Josephine Hadley Knapp, Stephen Little and Robert Wilson Torchia, *Decorative Arts, Part II, Far Eastern Ceramics and Paintings, National Gallery of Art*, Washington, 1998, for another *Langyao* type *meiping* (with repaired neck), p. 56, no. 1972-43.30 (C-585).

Please note this Lot is to be sold at No Reserve. 本拍品不設底價





PROPERTY FROM A CALIFORNIA COUPLE

69

A TEADUST-GLAZED ‘FOUR RAMS’ VASE

Late Qing/Early Republic Period
Raise on a splayed ring foot, the globular body set with two bowstring rings and tapering to a waisted neck applied with four rams’ head masks below a flared neck and everted rim, the vessel covered in and out with a deep olive ‘teadust’ glaze, the base incised with a six-character Qianlong mark in a square seal under the recessed foot.
14 1/8in (36cm) high

$4,000 - 6,000

清末/民國 「大清乾隆年製」三行印款 茶葉末釉「四羊」尊

PROPERTY FROM THE COLLECTION OF DOROTHY LEE JONES

70

A RARE YELLOW- AND GREEN-ENAMELED ‘NINE BATS’ BOWL

Yongzheng six-character mark and of the period
Raised on slightly splayed foot, the interior and exterior of the flared sides decorated in yellow, the exterior with nine incised and enameled bats in iron red holding blue ribboned gourds amid stylized green clouds, set between a band of *ruyi* heads at the rim and stiff lappets at the base, all reserved on a pale yellow ground continuing to the interior, the six-character underglaze blue mark on the unglazed base.
4 3/4in (12.1cm) diam; 2 3/8in (6.1cm) high

$20,000 - 30,000

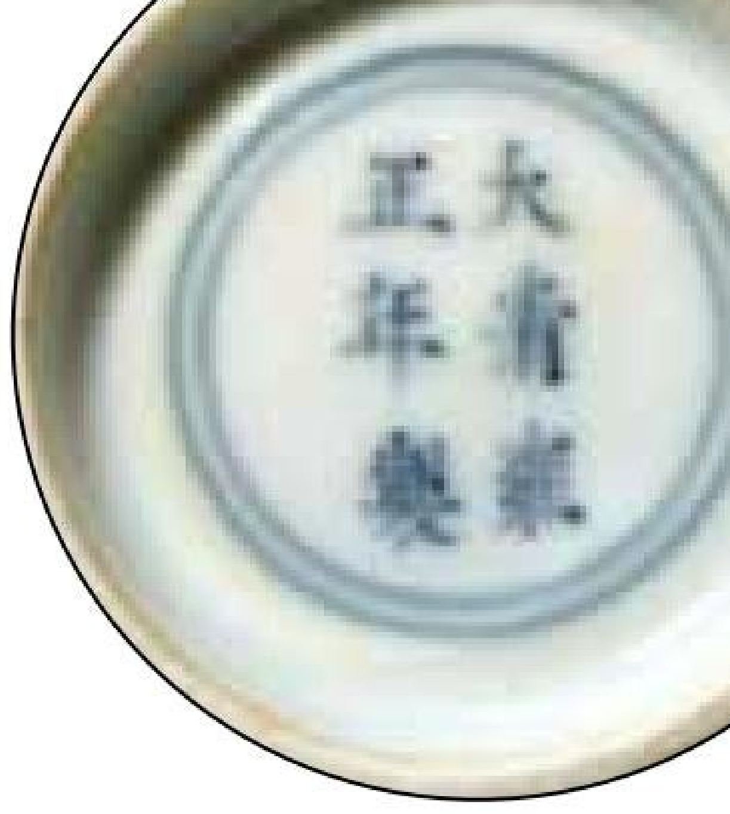
清雍正 「大清雍正年製」三行青花篆書款 黃地綠釉礬紅「九福」碗

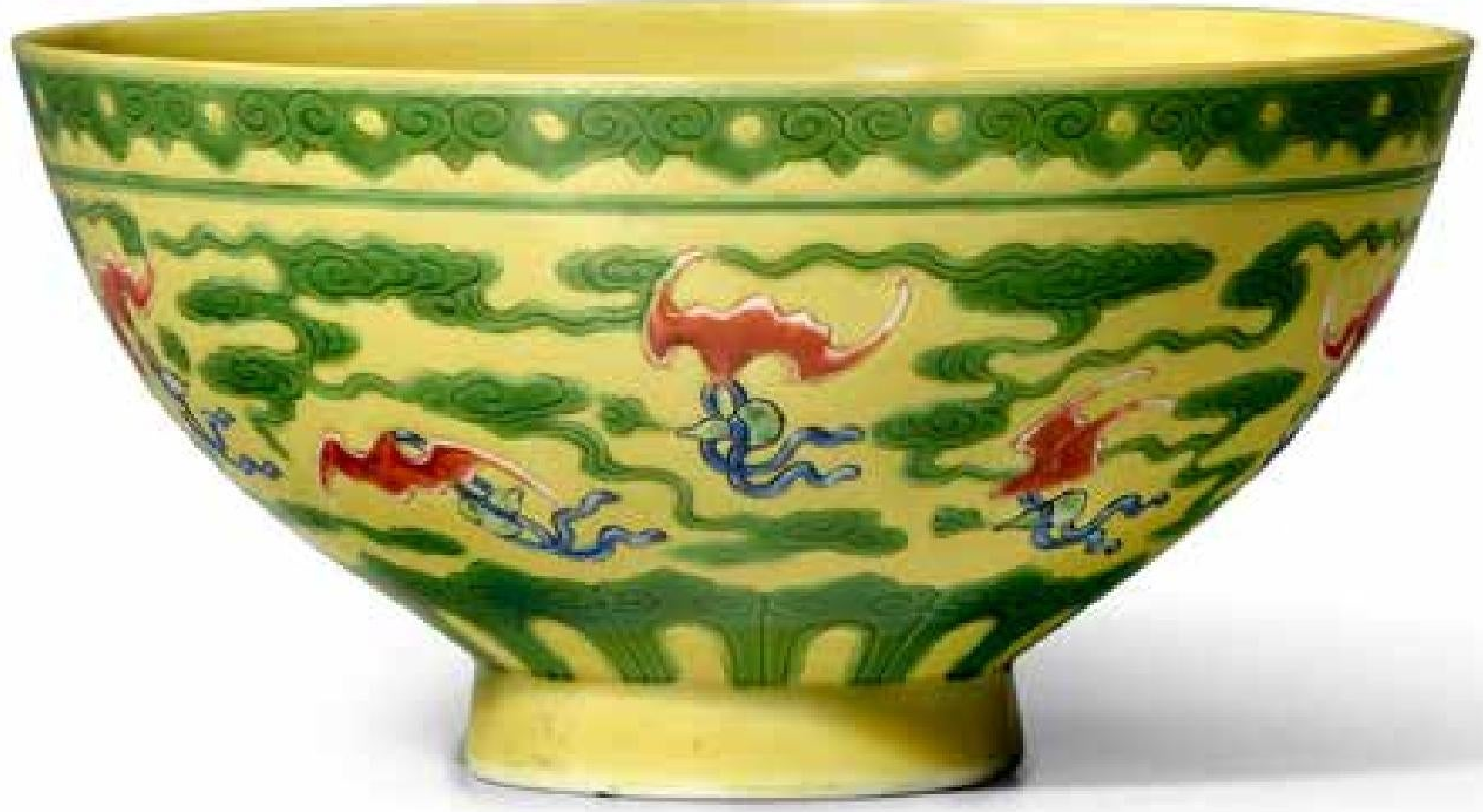
Provenance
Private collection, Tennessee

來源：
田納西州私人藏品

Yellow-ground bowls with the application of multiple colors of enamel are what Geng Baochang calls ‘a new type of *wucai*’ and was an innovation of the Yongzheng period which disappears thereafter. See Geng Baochang, *Ming Qing ciqi jianding*, Hong Kong (revised edition) 1993, p. 248.

See a nearly identical bowl from the Palace Museum collection published in *Kangxi, Yongzheng, Qianlong: Qing Porcelain from the Palace Museum Collection*, Hong Kong, 1989, p. 238, plate 67; in Geng Baochang (ed.), *Gugong Bowuyuan cang Qingdai yuyao ciqi*, Beijing, 2005, vol. 2, pl. 66. See another bowl illustrated in Jenyns, Soame, *Later Chinese Porcelain: The Ch’ing Dynasty (1644-1912)*, London, 1951, p. LXIX, no. 3, Lot 349, and another sold at Christie’s London, 3 November 2020, lot 34. Another bowl was sold at Sotheby’s Hong Kong, July 11, 2020, lot 3620, and published in *Sotheby’s Hong Kong - Twenty Years. 1973-1993*, Hong Kong, 1993, p. 369. A closely related bowl was sold in our London rooms, November 2, 2023, lot 349.


大清雍
正年製



71 T

A FAMILLE ROSE LIME-GREEN-GROUND 'LOTUS AND *BAJIXIANG'* BEAKER VASE

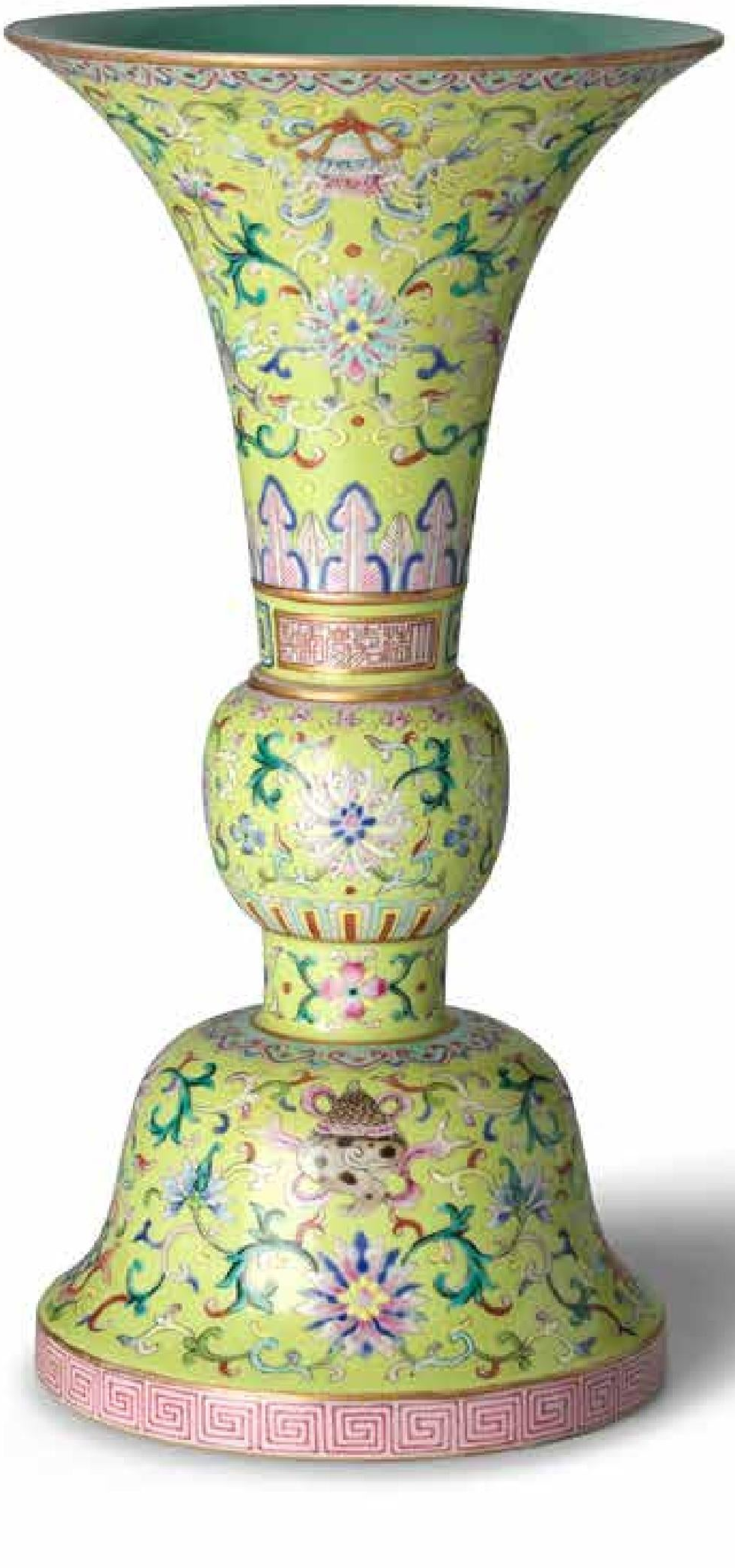
Jiaqing six-character iron-red mark and of the period
Derived from the archaic bronze *gu* prototype, the slender vase with flared neck above a globular mid-section supported on a bell-shaped foot, finely painted with the 'Eight Buddhist Emblems' amidst stylized lotus patterns between *ruyi*-head and lappet boarders, the foot decorated with a band of red keyfret pattern, the interior and underside glazed in turquoise, the base of the neck with a band of blue keyfret flanking the one-line six-character Jiaqing seal mark in iron-red.
10 1/2in (26.7cm) high

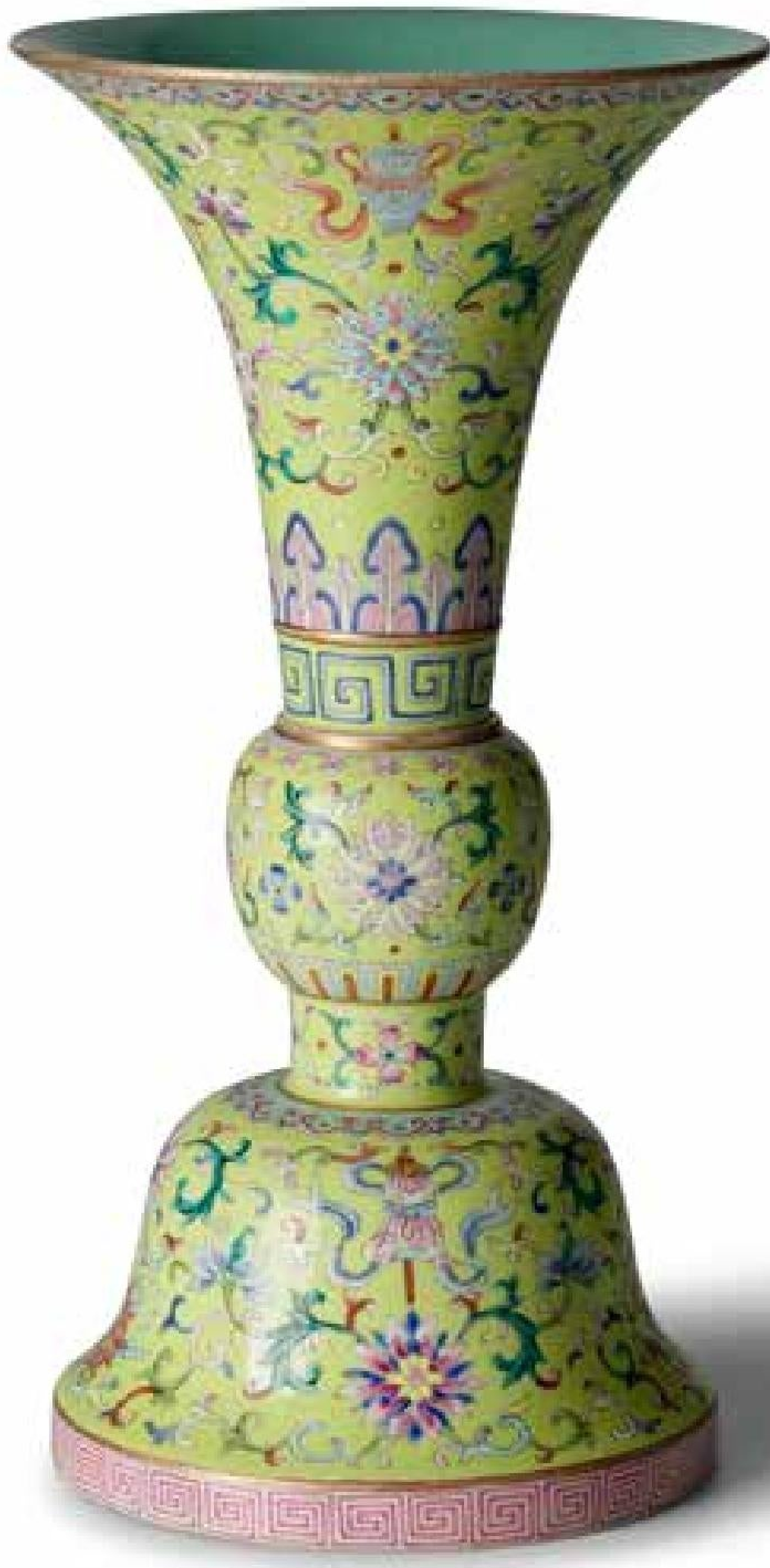
$30,000 - 50,000

清乾隆 「大清嘉慶年製」單行礬紅篆書款 洋彩綠地番蓮八寶紋觚

Provenance
Acquired by the father of the present owner, thence by descent

來源：
由現任藏家的父親購藏，承繼至今





Five-piece *famille-rose* garniture sets enameled with scrolling lotus and *bajixiang* against a white or colored ground were first produced during the Qianlong reign (r. 1735-1796) and continued under the Jiaqing (r. 1796-1820) and subsequent emperors. A full garniture set would have comprised a *ding*-form tripod censer, two *gu*-form vases, and a pair of candlesticks. These would have been placed in imperial ancestral halls and temples such as the Temple of Ancestors and the Hall of Ancestors in the Forbidden City, and in non-official halls including the Shouhuangdian located in Jinshin, the park that lay immediately north of the Shenwu gate within the grounds of the Imperial Palace. Depending on the setting, these garnitures could be used by the imperial family for official or more personal ancestral worship and ritual devotion.

A full Jiaqing mark and period five-piece lime-green-ground *famille-rose* 'lotus and *bajixiang*' garniture set sold at Sotheby's, New York, 16 March 2016, lot 308; and another sold at Christie's, Hong Kong, 3 June 2015, lot 3021. *Gu*-form vases from garnitures of this palette and period have also come to market, including a pair sold at Sotheby's, New York, 20 March 2012, lot 92; and a singular vase sold at Sotheby's, Hong Kong, 23 October 2005, lot 440. For *gu*-form vases of the same design and period, but with a pink ground, see a pair sold at Christie's, Hong Kong, 3 December 2021, lot 2930.

大清嘉慶年製

PROPERTY FROM A CALIFORNIA REVOCABLE TRUST

72

AN ASSEMBLED FAMILLE JAUNE GARNITURE SET

The censer and candlestands Qianlong/Jiaqing; the beaker vases Late Qing/early Republic period

Composed of a censer, two pricket candlestands and two beaker vases, each decorated with 'Eight Buddhist symbols' set amidst a network of fronted lotus flowers and radiating foliate tendrils on a pale yellow ground, the globular censer raised on three cabriole legs and set with paired S-shaped handles embellished with bats and lotus flanking a keyfret-banded rim enclosing the six-character Qianlong mark, the pricket candlestands each supported on a bell-shaped base tapering in to a bulb-form band below a circular tray with flared sides under a smaller cup-form folder, the later beaker vases with similar foot supporting a compressed central band below and bulb-form foot under a long flared neck, all embellished *ensuite*, and with six-character Qianlong marks in a rectangular reserve.

censer 9 7/8in (25.2cm) high; candlestands 11in (28cm) high; beaker vases 10 1/4in (26.1cm) high

(5).

$20,000 - 30,000

清乾隆/嘉慶 粉彩黃地纏枝蓮紋五供香爐 粉彩黃地纏枝蓮紋五供燭臺成對

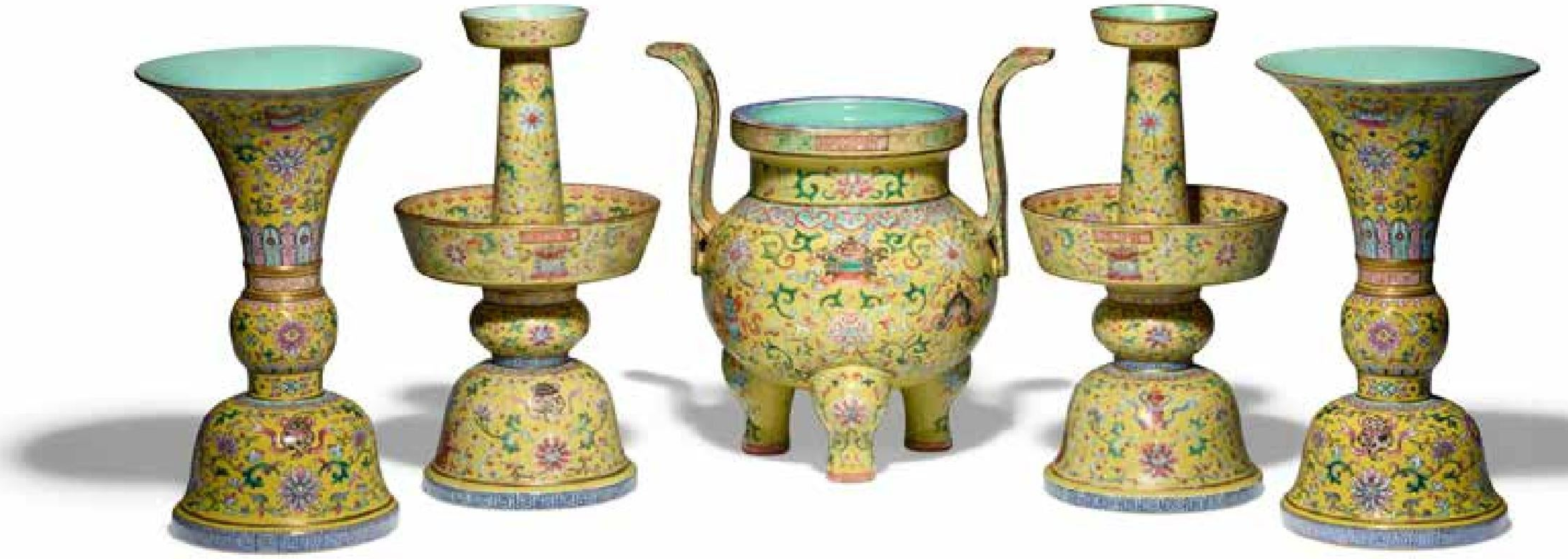
清末/民國 粉彩黃地纏枝蓮紋五供觚形花尊成對

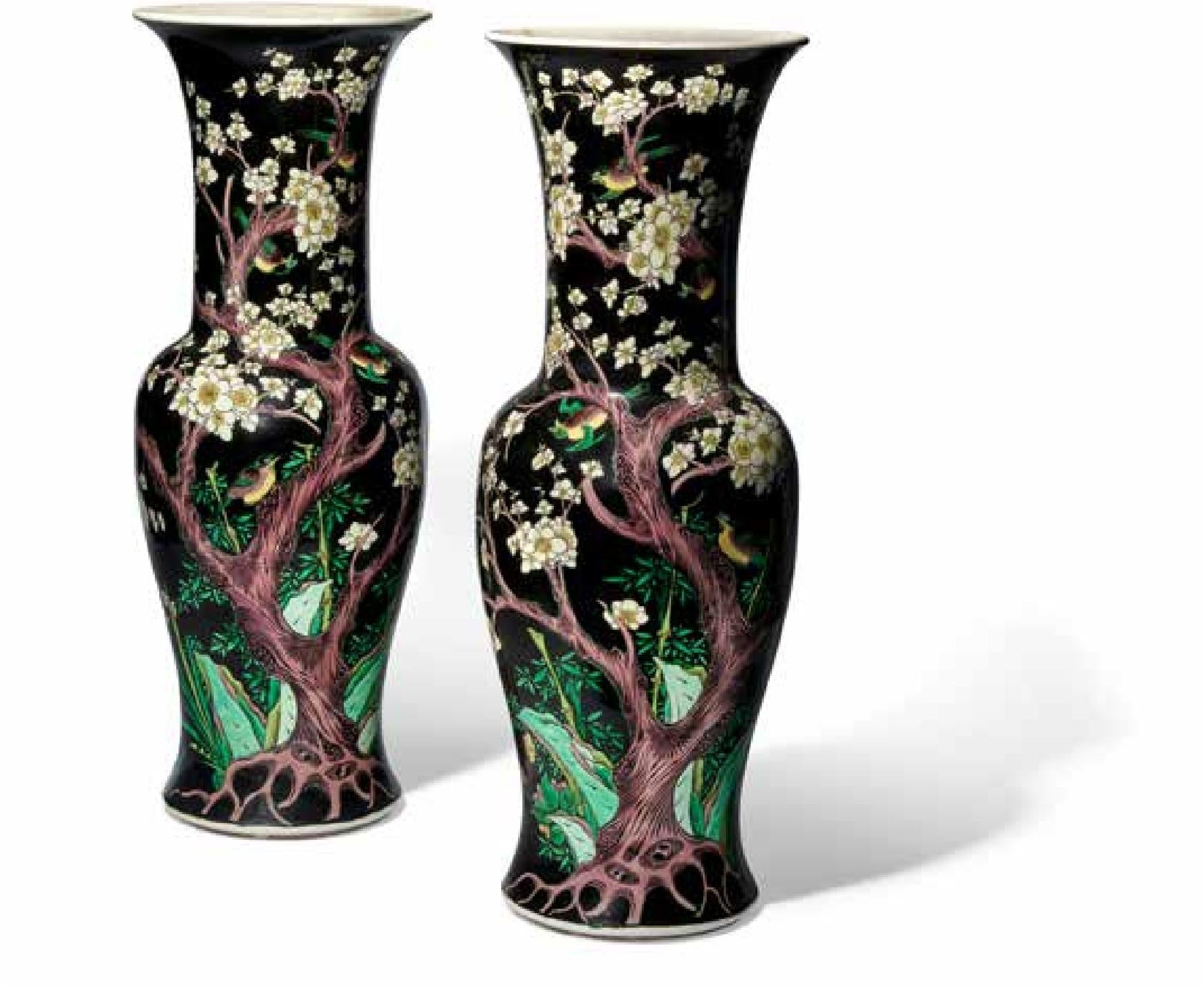
The set is often known as "the Five Offerings" *wugong* and used in family and clan halls in ceremonies to seek protection from the gods and to perform acts of filial piety. This tradition stemmed from ceremonies involving ritual vessels in the Shang and Zhou period; the censer and beaker forms present in the current lot are reminiscent of archaic *ding* and *gu* vessels.

Magnificent sets of archaic bronze vessels were cast for ritual use and burial purposes commencing in the Shang (1500 BC-1050 BC) to the Han dynasty (206 BC- 220AD), employing a variety of vessels including large censers *ding*, beakers *gu*, wine vessels *jue,* food vessels *gui*, with later forms incorporated in the Western and Eastern Zhou period (1050 BC - 221 BC). See the large set of Late Shang and early Western Zhou ritual bronzes on display at the Metropolitan Museum of Art (24.72-1-14) formerly in the collection of Duan Fang, said to be unearthed from a tomb in 1901 and acquired by the Museum in 1924.

Altar sets became more standardized in number and type beginning in the late 17th century, when Chinese porcelain was imported to the West through the East India Company (VOC), introducing new ceramic shapes, often in pairs, to a hungry market. The Delft craftsmen began imitating these shapes, creating groups of three, five or seven pieces for display on a mantel piece, thus the garniture as is commonly known. By the 18th century, sets based upon archaic bronze shapes were crafted in the workshops of Guangzhou and Beijing in porcelain and cloisonne enamel for both export and imperial use. For one of the earliest imperial porcelain examples of a five-piece garniture or altar set, see the famous five-piece *fahua* set, Jiajing mark and period, at the Guimet Museum, accession G3848, n1-5. A five-piece altar set dated to the Qianlong period is published in Evelyn Rawski and Jessica Rawson, *China: The Three Emperors (1662-1795)*, London, Royal Academy of Art, 12 November 2005 - 17 April 2006, p. 139, no. 44. See also See Claudia Brown, *Chinese Cloisonné: The Clague Collection*, Phoenix, 1980, pl 41, p. 96, dated to the Qianlong period. See *Through the Prism of the Past: Antiquarian trends in Chinese Art of the 16th to 18th Century*, Taipei, 2003, no. 11-1, p. 90 and in cloisonné *ibid.*, 11-47, p. 179.

Five-piece porcelain garnitures have rarely remained together, and this assembled suite is no exception. Most often, individual pieces, once part of these sets will appear on the market. For one example, see a larger but closely related famille rose 'bajixiang' tripod incense burner of larger size, Jiajing mark and period, sold in our London rooms 8 November 2018, lot 160. Another iron-red and gilt-decorated censer was sold in these rooms September 18, 2023, lot 69. A full Jiaqing mark and period five-piece lime-green-ground famille rose 'lotus and *bajixiang*' garniture set sold at Sotheby's, New York, 16 March 2016, lot 308; and another sold at Christie's, Hong Kong, 3 June 2015, lot 3021. See one formerly in the Meiyintang collection, sold at Sotheby's Hong Kong, 4 April 2012, lot 50; and another at Sotheby's London, 17 December 1980, lot 677 and again sold 11 May 2011, lot 230.





PROPERTY FROM A NEW YORK CITY COLLECTION

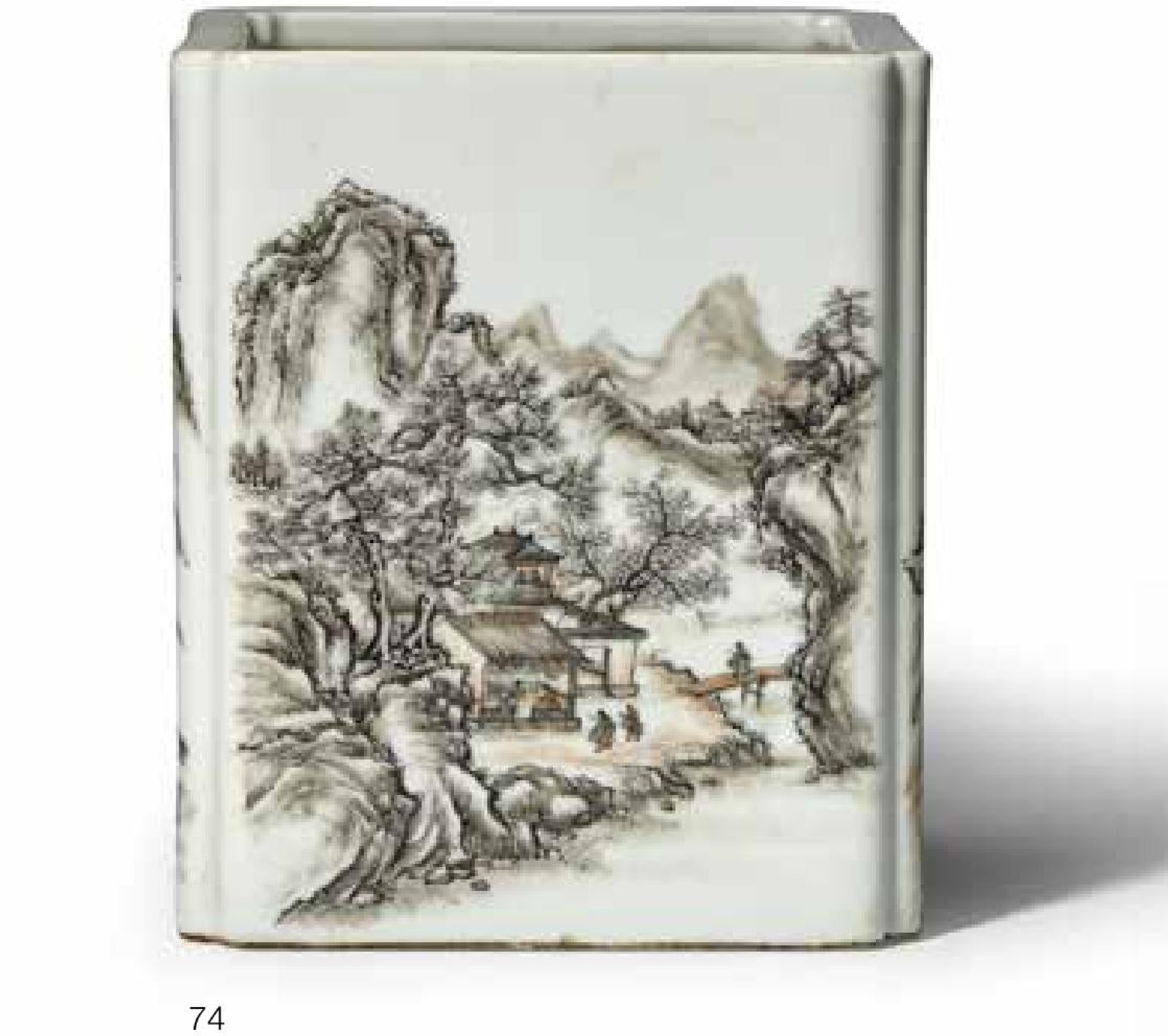
73
A PAIR OF FAMILLE NOIRE YENYEN VASES
19th century
Each high-shouldered baluster vessel rising to a flaring cylindrical neck, decorated with a magnificent plum tree, its sinuous branches laden with clusters of blossoms and housing animated birds, its gnarled trunk anchored by a solid network of roots, rocky outcroppings, and clusters of bamboo and plants at the base, the vase enameled in black-green glaze that surrounds the design.
23 7/8in (60.8cm) high
(2).

$6,000 - 8,000

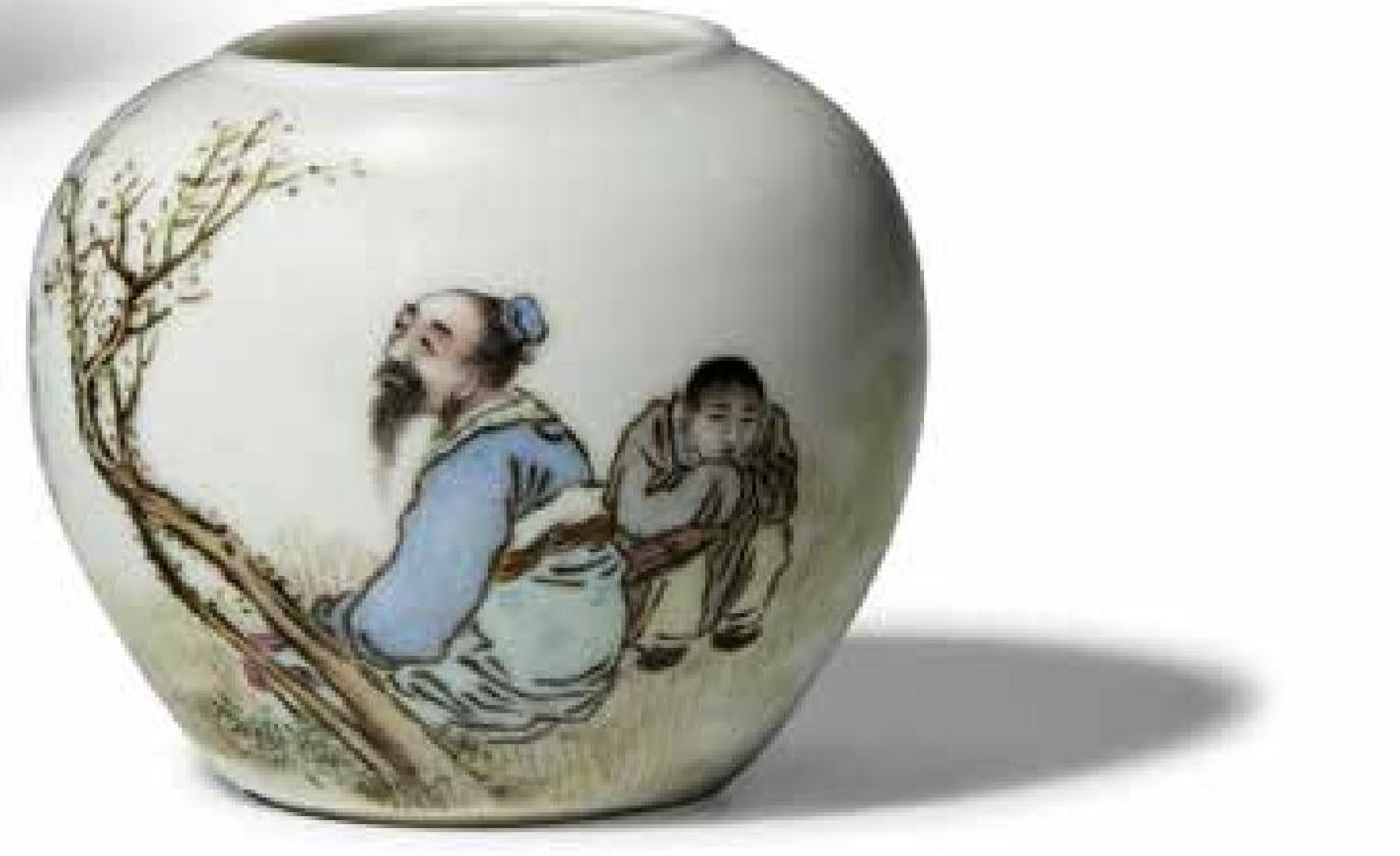
十九世紀 墨地素三彩梅竹紋鳳尾尊成對

See Virginia Bower, et al, *Decorative Arts, Part II*, National Gallery of Art, Washington DC, 1998, pp.184-187, no's C-475-9, for other similar famille noire baluster (Yenyen) vases dated to the Kangxi period (1662-1722) and bearing close resemblance both in shape and pattern, each decorated with prunus blossoms and well delineated trunks and with birds dispersed amongst the branches.

See also a comparable example dated to the late nineteenth century illustrated in *The Taft Museum, Chinese Ceramics and Works of Art*, New York, 1995, p. 672, no. 1931.158, and acquired by the museum from Duveen, New York, on 4 May 1905.



74



75

PROPERTY FROM VARIOUS OWNERS

74

A GRISAILLE-DECORATED BRUSHPOT

Qianlong four-character mark, Republic period
The square-sided vessel molded with chamfered corners and finely rendered on each side with monumental landscape scenes of scholars traveling to mountain retreats and enjoying leisurely pursuits in the densely wooded hills and distant peaks, a four-character Qianlong mark in a square cartouche on the base.
7 1/4in (18.4cm) high

$1,500 - 2,000

民國 「乾隆年製」二行雙方框藍款 墨彩山水四方筆筒

75

AN ENAMELED 'TAO YUANMING AND *GUQIN'* WATERPOT

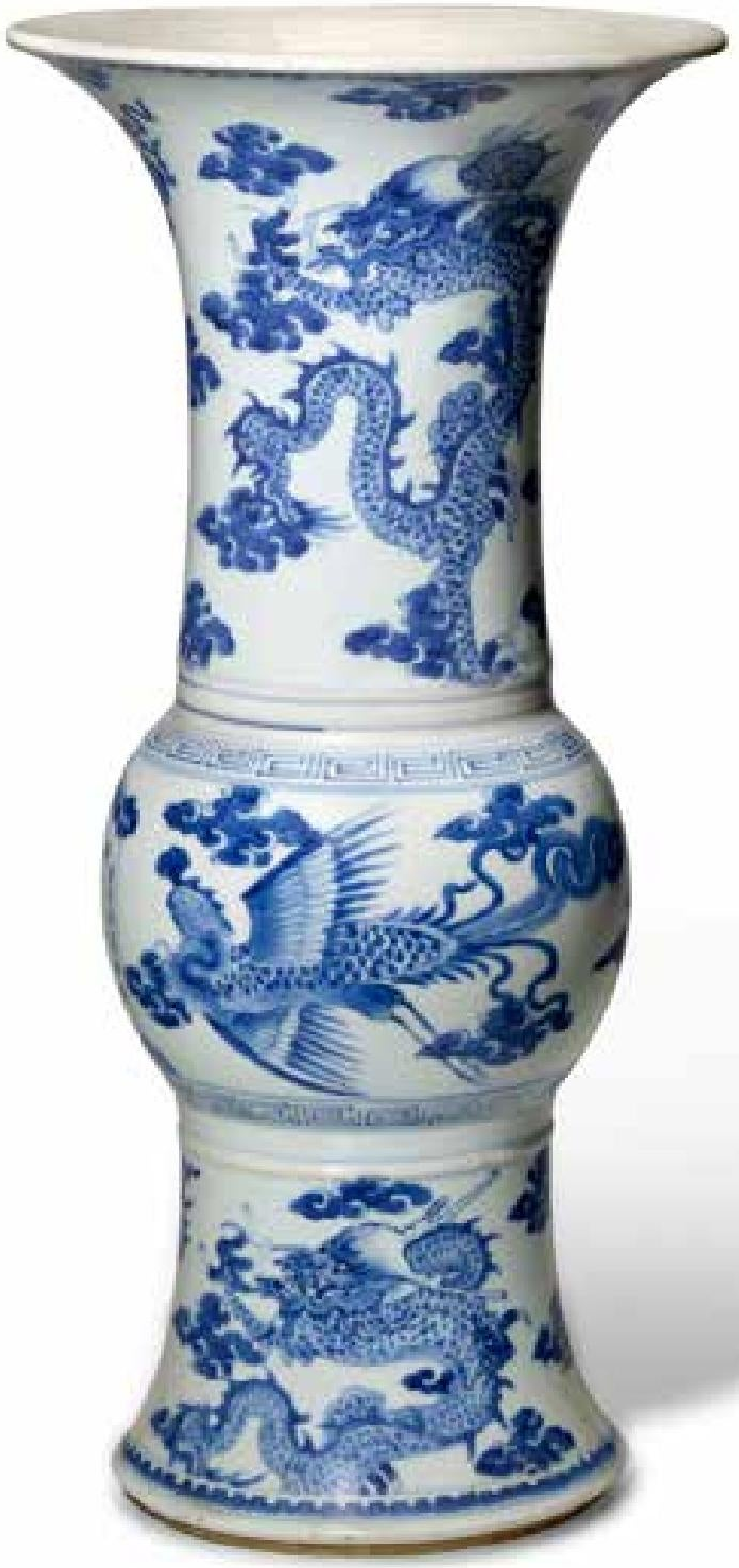
Signed Liu Xiren (1906-1967), cyclically dated *wu cheng* year, corresponding to 1928
The small globular pot finely painted with the recluse scholar and his servant seated by a gnarled autumn tree, a *guqin* instrument on his lap, the five-character, two verses poem inscribed in three lines, followed by a cyclical date and the artist's signature and seal, the base with another seal of the artist.
2 3/4in (7cm) diam; 2 3/8in (6cm) high

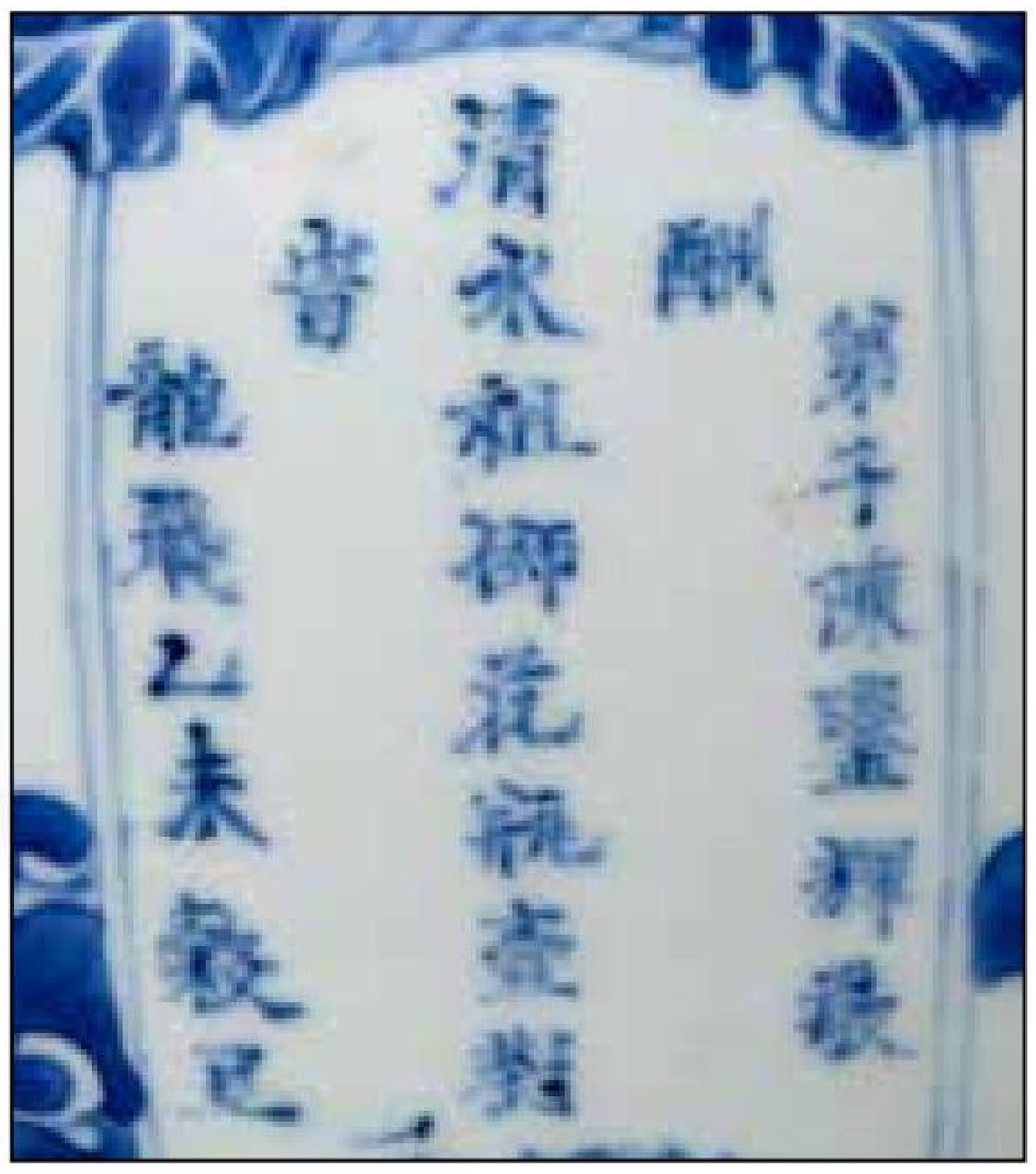
$2,500 - 4,000

劉希任款 戊辰年（1928）粉彩人物水盂

The poem may be read as: 但識琴中趣，何勞弦上聲
The inscription may be read as: 時在戊辰仲__ 書_珠山真再思軒希任
Seal: 劉印
Seal at base: 再思軒

Liu Xiren (1906-1967) and his brother Liu Xiyu were third-generation literati painters well-known as ceramic artists in the Nanchang area in the 1930s. Famous for his fine figural skills, the two pieces in the present lot are outstanding examples of Xiren's work. See a similar globular jar and an 'olive'-shaped vase signed Liu Xikuan sold in our sale rooms in London, 13 May 2019, lot 208.





PROPERTY FROM THE COLLECTION OF MARGARET ROEBLING PERRINE

76

A RARE INSCRIBED AND DATED BLUE AND WHITE 'DRAGON AND PHOENIX' YENYEN VASE

Kangxi, dated by inscription to the *yiwei* year, probably corresponding to 1715

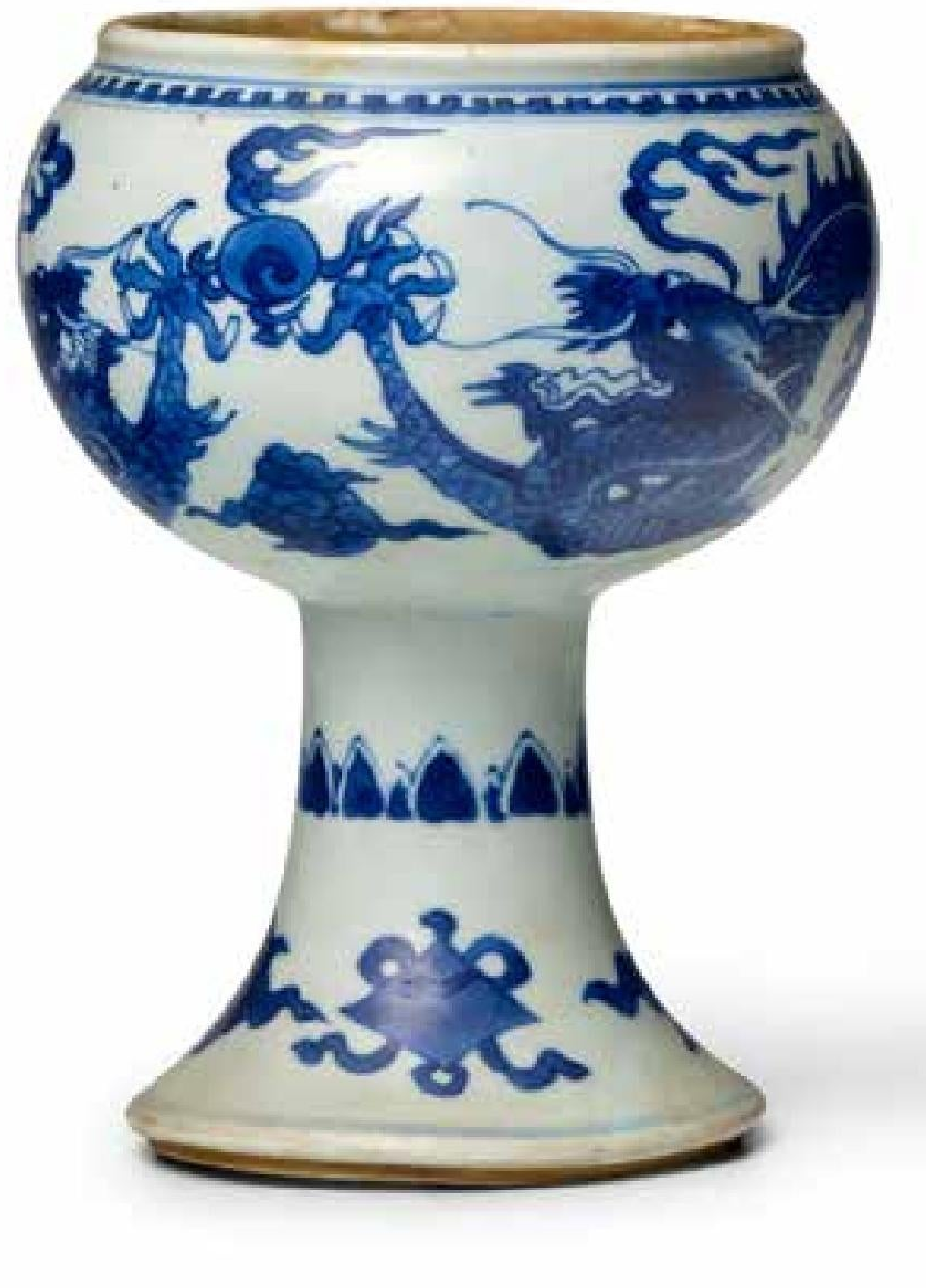
The central globular section painted in a cobalt blue with two long-tailed phoenix in flight to either side of a lotus-decorated stele-like panel inscribed with dedications and a cyclical date set between key-pattern bands below ascending and descending four-clawed dragons amidst cloud scrolls contesting a flaming pearl to the upper trumpet and mirrored in the shorter spreading foot.
18in (46cm) high

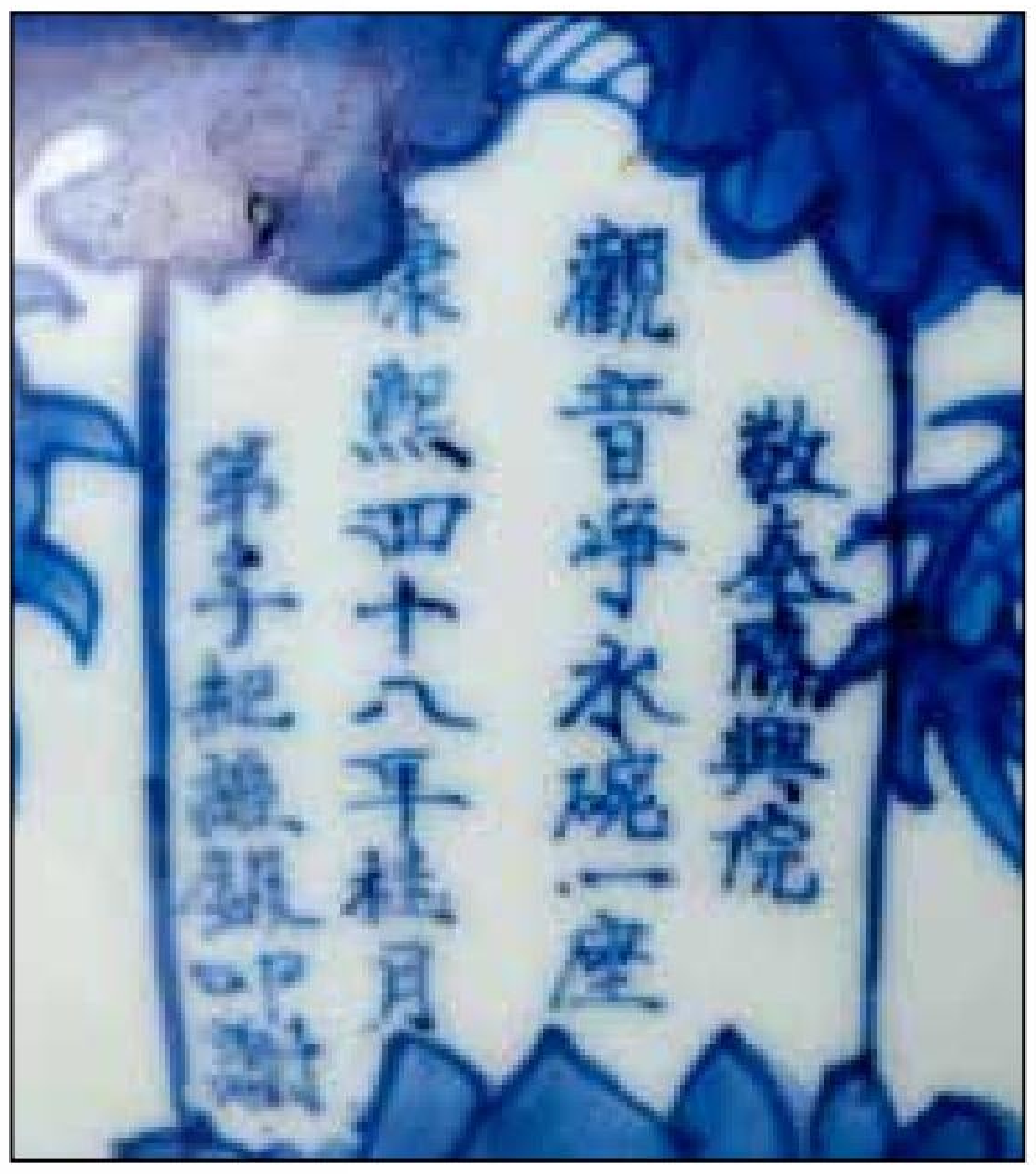
$4,000 - 6,000

清康熙 紀年「乙未」 青花龍鳳紋鳳尾尊

The inscription may be read as: 弟子陳鑾輝敬酬 清水祖師花瓶壹對 X龍飛乙未穀X and may be translated as: Follower disciple Chen Luanhui offering respectably to the Grand Master of Qingshui a pair of flower vases, [illegible] on the year of *yiwei*.

The Grand Master of Qingshui (清水祖師) was a legendary Northern Song dynasty Buddhist monk, Chen Rongzu (1045-1101), living in Anxi, Quanzhou, Fujian province. He was known for building roads and bridges for the local communities, also bringing medicines to residents in need. After his death, he was enshrined as the protecter of Penglai, where he practiced Chan Buddhism. As Anxi residents emigrated to Taiwan across the ocean, they brought the religious practices along and established temples for the Grand Master of Qingshui. The iconography merged with Daoist beliefs overtime, and the deity has become one of the most popular Daoist gods today.





**PROPERTY FROM THE COLLECTION OF
MARGARET ROEBLING PERRINE**

77

A RARE DATED AND INSCRIBED TALL GOBULAR BLUE AND WHITE STEM BOWL

Kangxi, dated by inscription to the forty-eighth year of Kangxi, corresponding to 1710

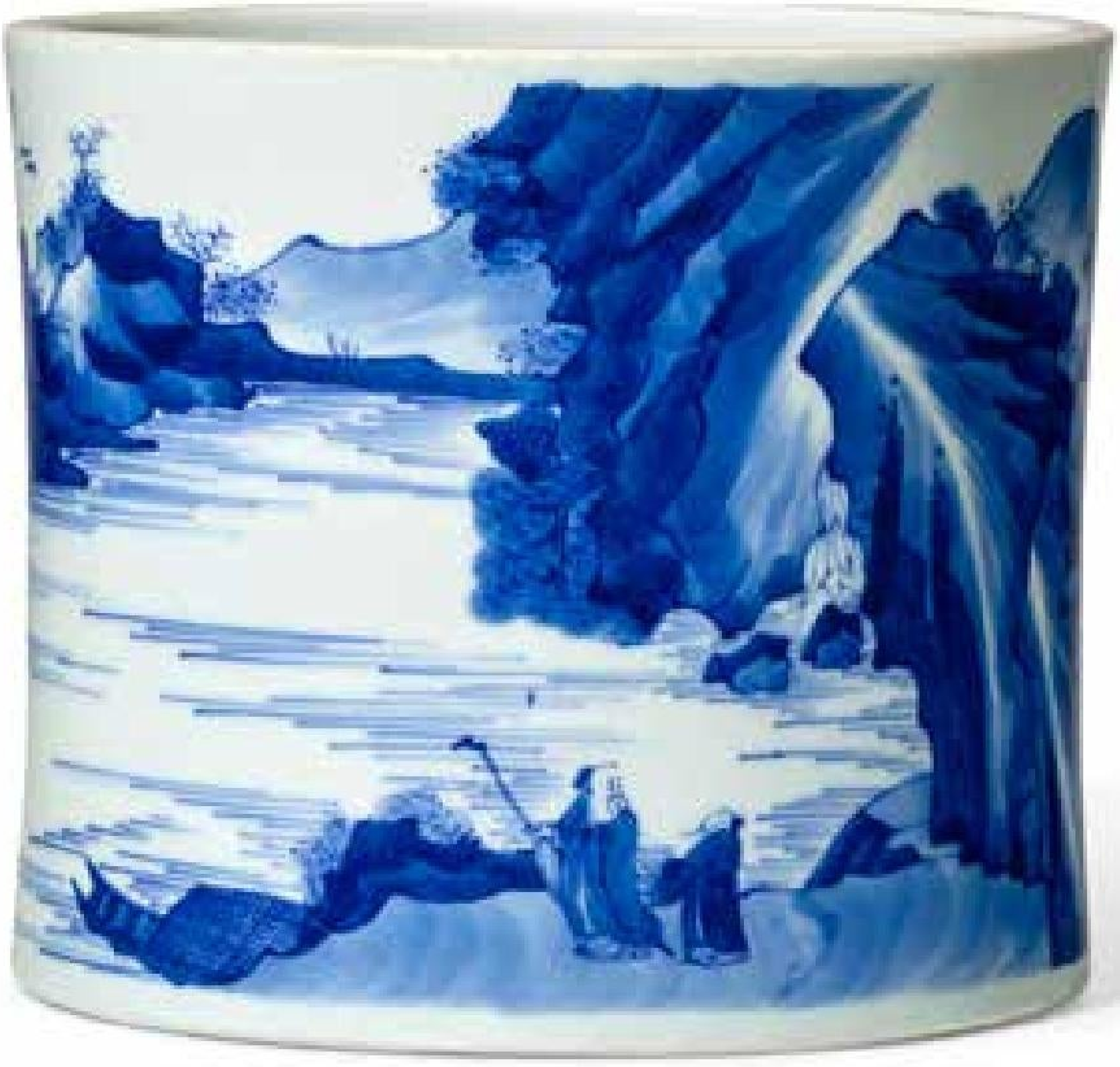
Of rare large globular form with tall spreading foot, the bowl exterior painted in bright cobalt-blue with two four-clawed dragons contesting a flaming pearl and divided at the tails by a lotus-decorated stele-like inscribed panel that includes the date, donor and temple name below a simple narrow dentil band below the rounded rim, all supported on a tall spreading stem foot painted with a band of leaf lappets above ribboned emblems and cloud scrolls between concentric lines.

7in (17.8cm) high

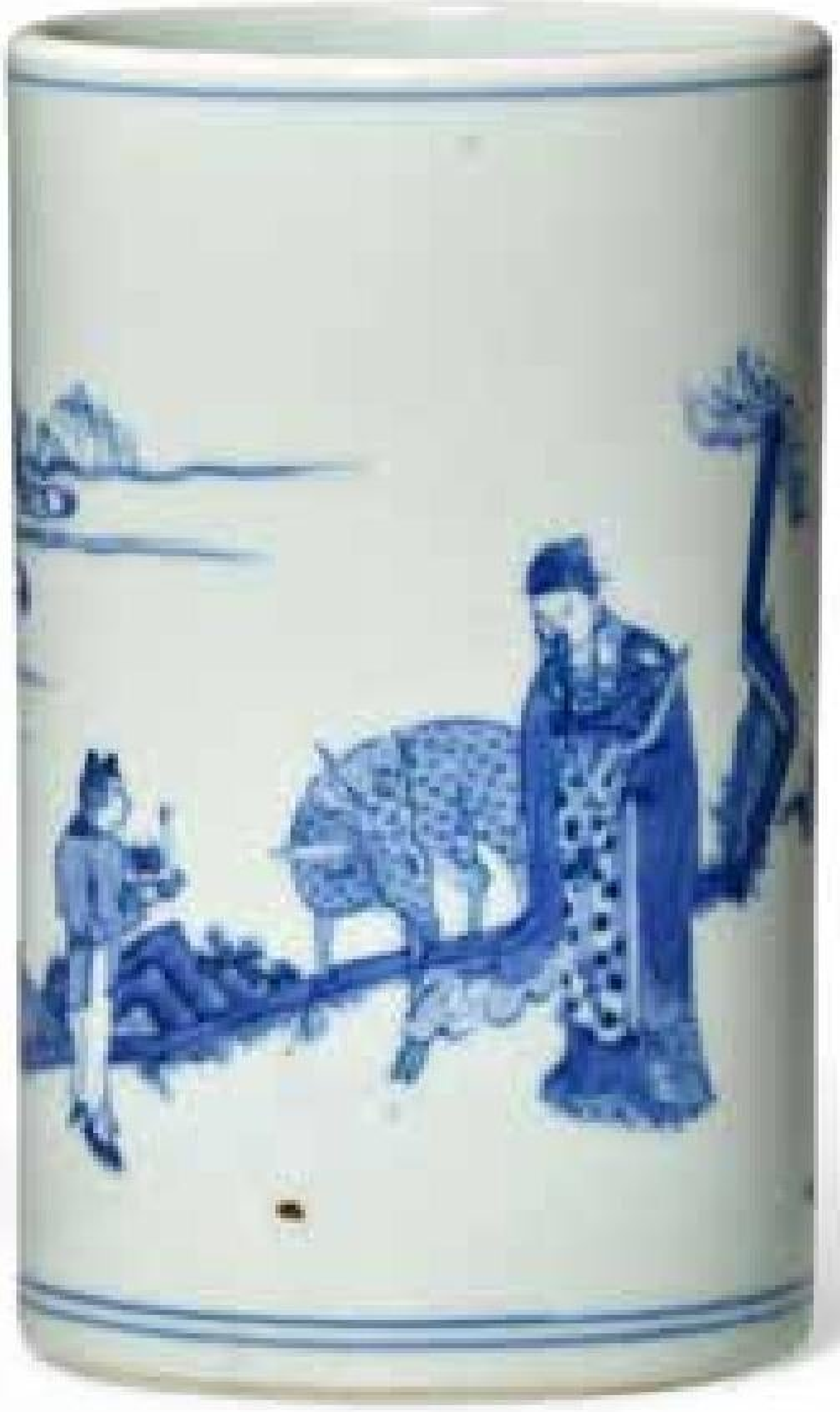
$3,000 - 5,000

清康熙 紀年「康熙四十八年桂月」 青花高足龍紋淨水碗

The inscription may read as: 敬奉勝興院觀音淨水碗一座 康熙四十八年桂月 弟子紀維鈒叩謝 and may be translated as: Offering respectably to the Guanyin at the Shengxing Monastery a 'pure water' stem bowl on the eighth month of the forty-eighth year of Kangxi, gratefully from follower disciple Ji Weisa.



78



79

PROPERTY FROM ANOTHER OWNER

78

A BLUE AND WHITE 'LANDSCAPE' BRUSHPOT

Kangxi

The gently waisted cylindrical body painted in lively blue tones with two hermits talking by a small boat at the riverbank, opposite to the sun and a pair of geese above distant mountains, the recluse residence nestled between trees and rocky cliffs, the slightly concave base with a circular inset at the center enclosed by an unglazed band covered with brown wash.

7 5/8in (19.3cm) diam; 6 5/8in (16.8cm) high

$4,000 - 6,000

清康熙 青花山水人物圖筆筒

PROPERTY FROM A NEW JERSEY PRIVATE COLLECTION

79

A BLUE AND WHITE BRUSHPOT

Transitional Period/Chongzhen

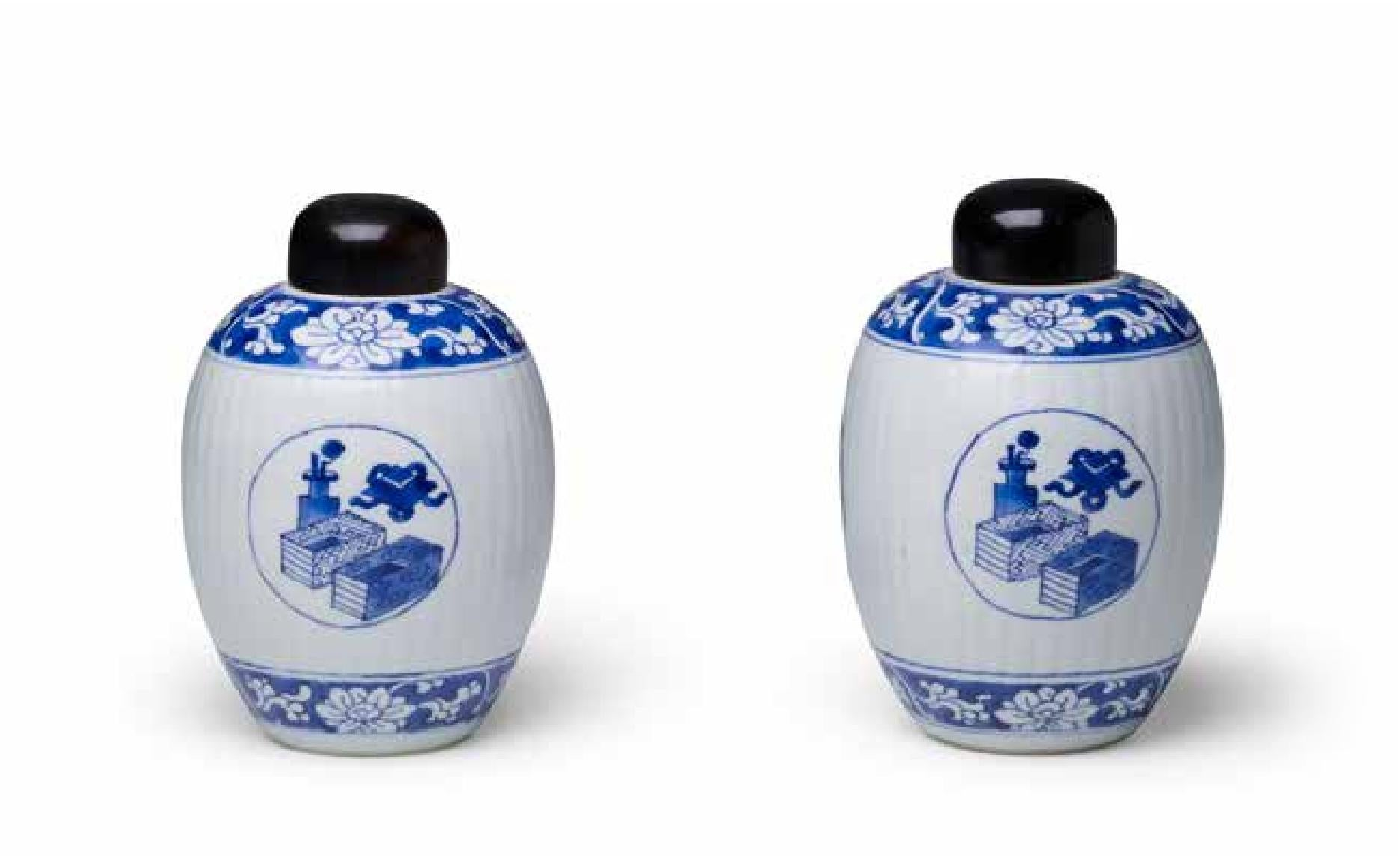
The small cylindrical body finely rendered with a continuous scene of a gentleman flanked by a deer accepting refreshment from a servant in an imaginary paradise of swirling clouds obscuring distant temples in the distance amidst a foreground of a bubbling stream and a thriving plants.

5 1/4in (13.3cm) high; 3 1/8in (8cm) diam

$7,000 - 10,000

過渡時期/明崇祯 青花人物故事笔筒

Themes of sages receiving offerings in a garden setting were popular on blue and white brushpots made in the Chongzhen period. See two examples sold in our Hong Kong rooms on November 29, 2023, lot 87 and lot 803, both showing attendants holding gifts surrounded by landscape elements and distant hills. In the present lot, symbols of long life and immortality are shown in the presence of the deer by the official's side and the temples shrouded by swirling clouds in the distance.



PROPERTY FROM A PRIVATE NORTH AMERICAN COLLECTOR

80

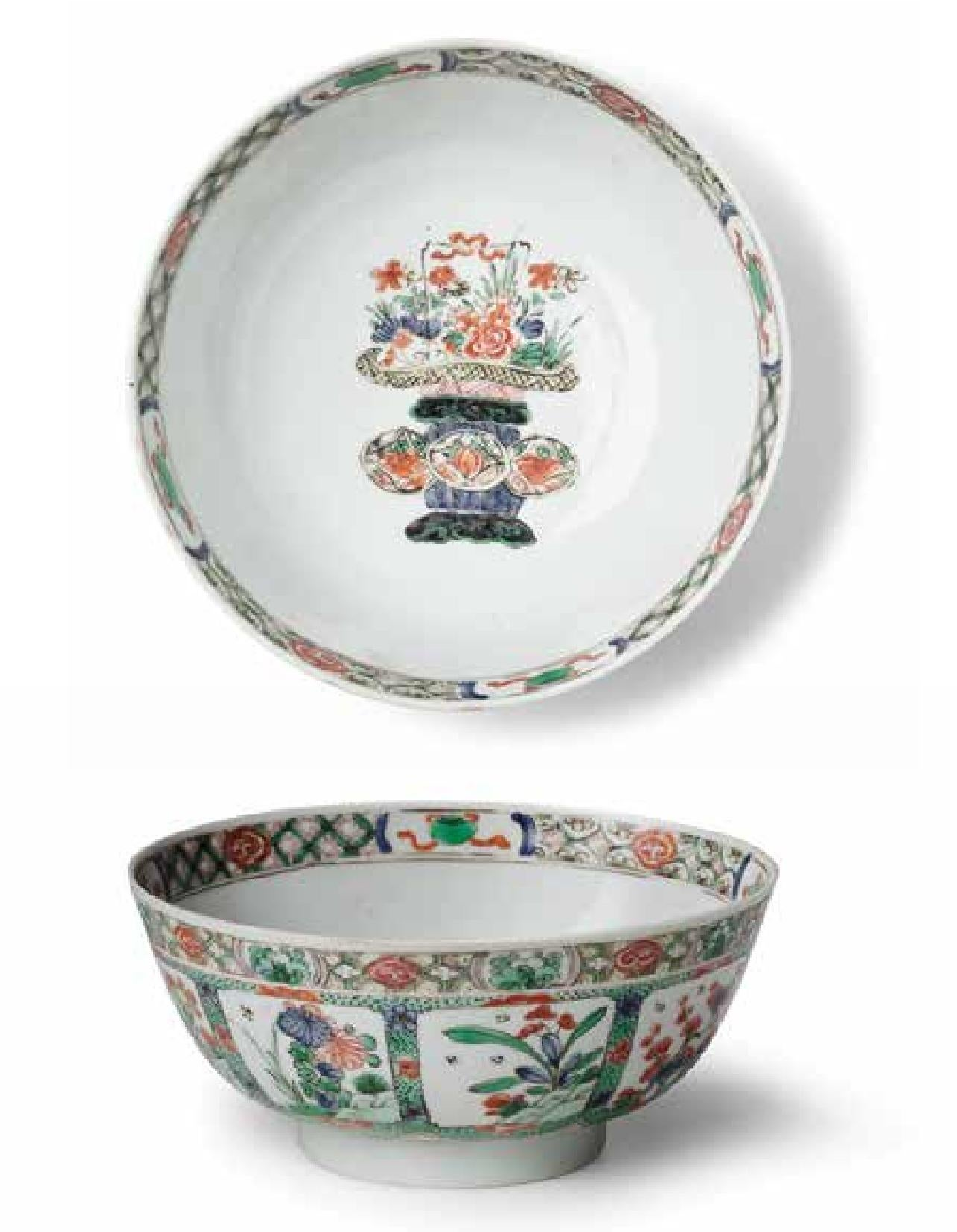
A PAIR OF BLUE AND WHITE JARS

Kangxi

Each globular body molded a wide central panel of vertical ribs set off by three medallions of 'One hundred Antiques' and precious symbol vignettes and framed at the shoulder and base by a band of fronted lotus and leafy tendrils, each short neck unglazed.
5 3/8in (13.7cm) high (wood covers, 2).

$2,500 - 3,500

清康熙 青花「清平如意」纏枝蓮紋小罐成對



(two views)

PROPERTY FROM A PRIVATE NORTH AMERICAN COLLECTOR

81

A FAMILLE VERTE BOWL

Kangxi

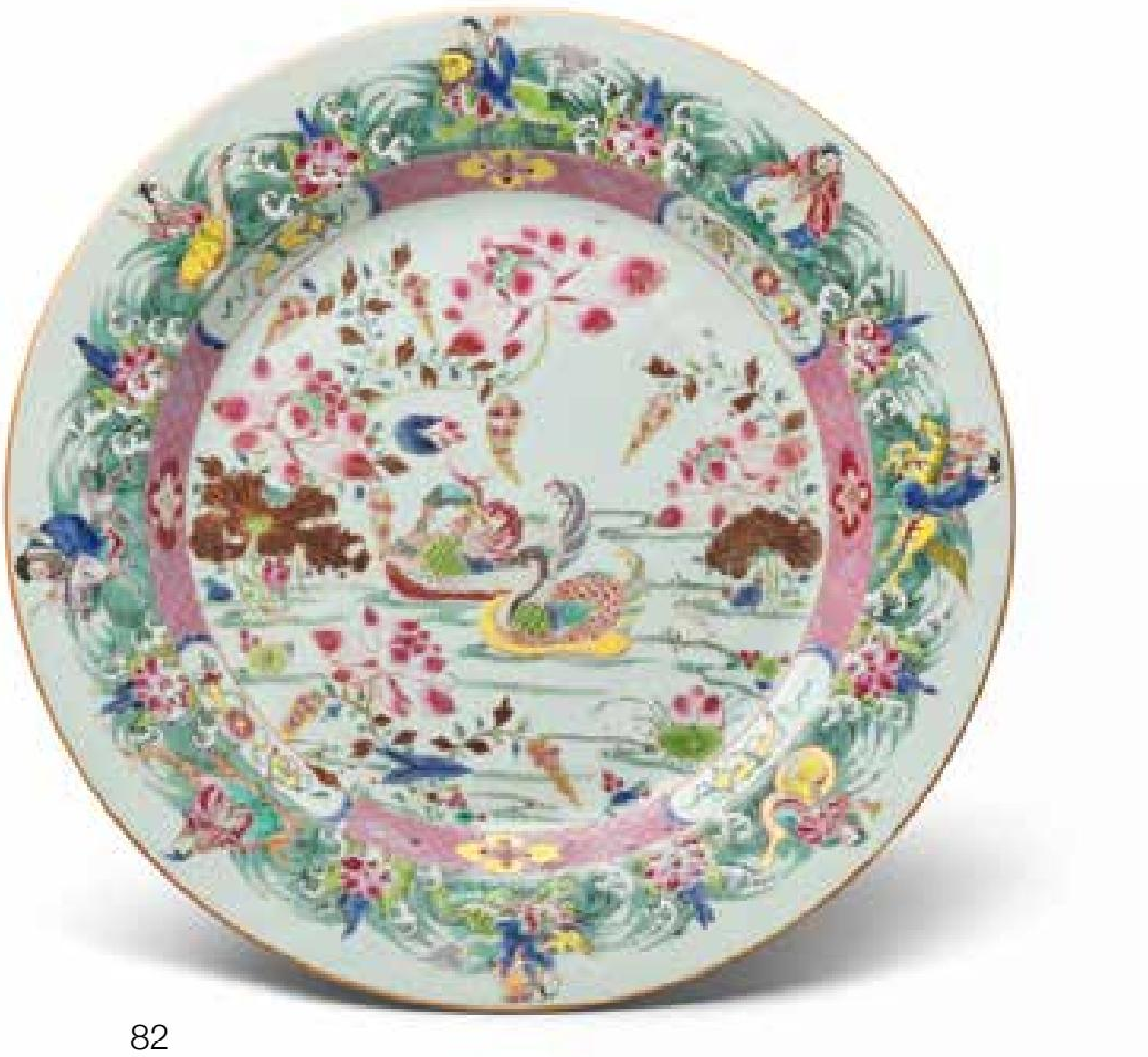
Raised on a high ring foot, the exterior decorated with eight panels inclosing scenes of seasonal flowers including peach, chrysanthemum, plum, peony, lotus. narcissus, hibiscus and osmanthus, under a floral, *lingzhi* and diaper band repeated on the interior above a basket of large basket of flowers in the interior well, a studio cipher at the base under a double ring.
7 5/8in (19.4cm) diam; 3 1/4in (8.3cm) high

$4,000 - 6,000

清康熙 五彩開光花卉紋碗

Provenance
Ralph M. Chait Galleries, New York

來源：
紐約 Ralph M. Chait Galleries 古董行



82

TIGER TYGER!
BAROQUE & ROLL
COHEN & COHEN

83

PROPERTY FROM A PRIVATE NORTH AMERICAN COLLECTOR

82
A LARGE FAMILLE ROSE 'EIGHT IMMORTALS' EXPORT DISH
Yongzheng/early Qianlong period
Gaily decorated with a pair of swimming ducks in a pond filled with blossoming lotus and water plants under cavetto diaper band reserved with 'precious symbols' setting off the 'Eight Immortals' on their vehicles riding on spiraling waves set between lotus flowers and sacred mountains under the brown dressed rim, the underside with four simple peony sprays.
13 5/8in (34.7cm) diam

$4,000 - 6,000

清雍正/乾隆早期 粉彩外銷瓷「八仙」大盤

A very similar example was sold at Christie's, London, *European Noble & Private Collections Including Fine Tapestries*, Part II, 17 April 2014, lot 285.

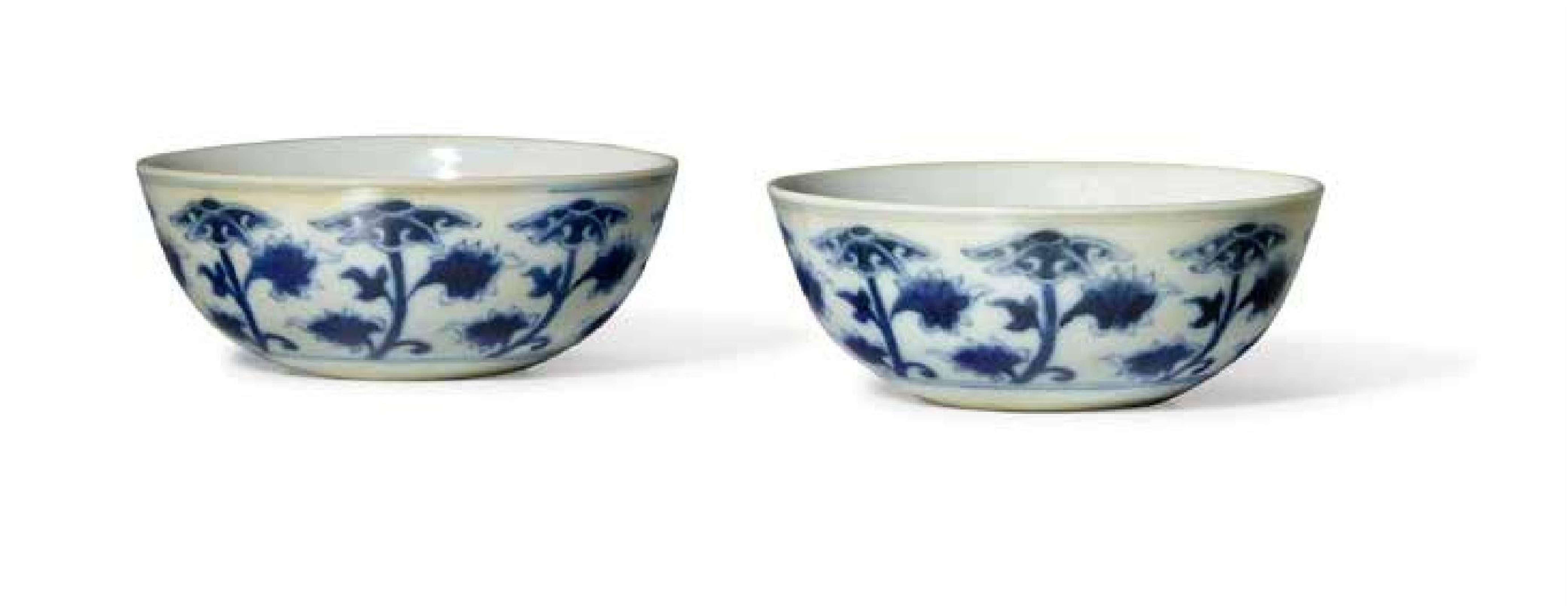
PROPERTY FROM A UK COLLECTION

83 ¤
A GROUP OF TWENTY HARD AND SOFT-BACK 'COHEN & COHEN' CHINESE EXPORT CATALOGS
Variously published between 1999-2019
Comprising of Big Is Beautiful; From Poems To Piglets; School's Out; After You!; Soldier Soldier; Bedtime Stories; Now & Then: Crouching Leopards, Hidden Dragonflies; Double Dutch: On With The Dance; Let Joy Be Unconfined; Ladies First: There's Nothing Like A Dame; Tiptoe Through The Tulipières; Mandarin And Menagerie: Chinese And Japanese Export Ceramic Figures; Angels & Demonslayers; Think Pink!; A Game Of Bowls; Baroque & Roll; Hit & Myth; Tyger Tyger!; Take Two!; The Golden Gate Collection; The Elephant In The Room (20).

$600 - 800
To be sold without reserve

1999-2019 年 Cohen & Cohen 古董行 中國外銷瓷精裝與平裝圖錄共二十本

Please note this Lot is to be sold at No Reserve. 本拍品不設底價



84

A PAIR OF BLUE AND WHITE CUPS

Yichuntang mark (studio name of Liu Shiheng, 1875-1937), Xuantong period, 1909

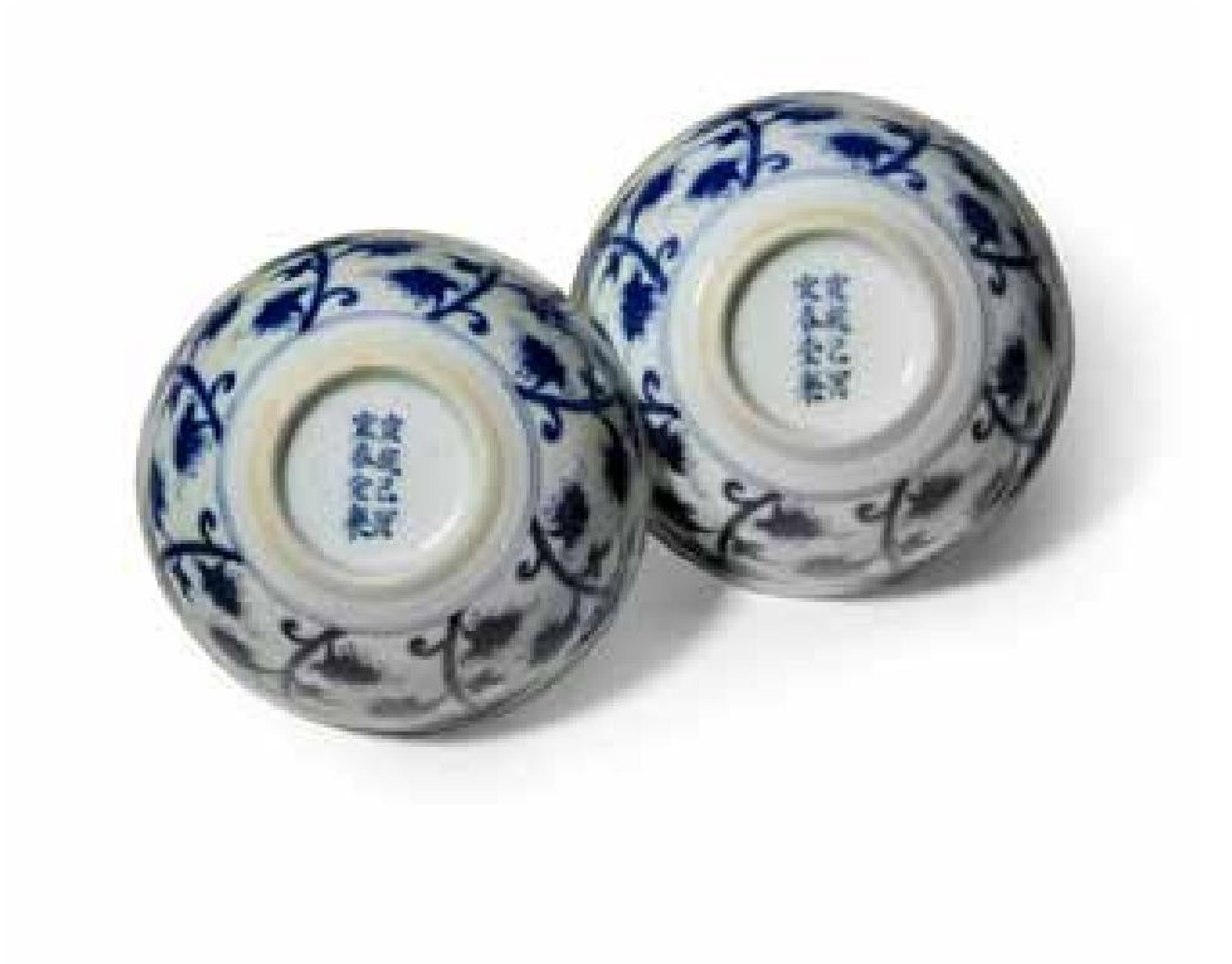
Each thinly-potted body finely painted with a series of stylized lotus and leafy stems set between double rings, the base with a Xuantong *jichou* Yichuntang mark, corresponding to 1909.

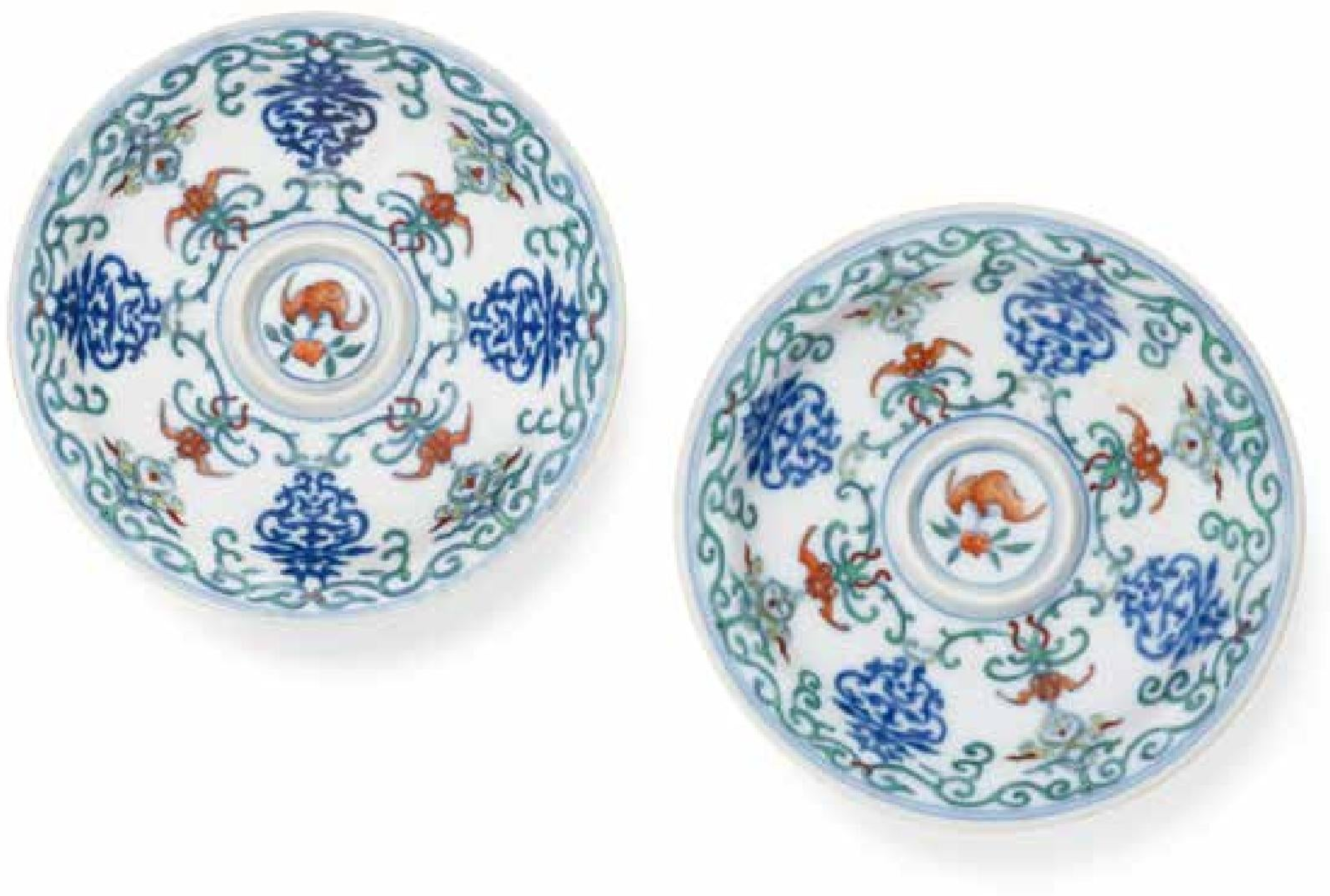
3 1/4in (8.2cm) diam; 1 1/4in (3.2cm) high

(2).

$4,000 - 6,000

清宣統 「宣統己丑宜春堂製」青花二行款 青花蓮紋臥足杯成對





PROPERTY FROM A PRIVATE CANADIAN COLLECTOR

85

A RARE PAIR OF DOUCAI 'BAT AND *SHOU'* CUP STANDS

Qianlong six-character seal marks and of the period

Each dish has a shallow rounded body rising from a slightly tapered foot to an everted rim, the interior is centered by a raised circle enclosing a bat grasping a peach in its mouth, the sides are painted in underglaze blue and *doucai* enamels with four abstract *shou* characters alternating with bats suspended from tendrils, all between scrolling green vines above and below, the reverse with four further bats at the cavetto, the base with *the six-character seal mark* in underglaze blue.

4 3/4in (12.3cm) diam each, Japanese box

(2).

$10,000 - 15,000

清乾隆 「大清乾隆年製」三行青花篆書款 斗彩福壽紋盤成對

Provenance

Sotheby's, Hong Kong, 4-5 November 1997, lot 1504

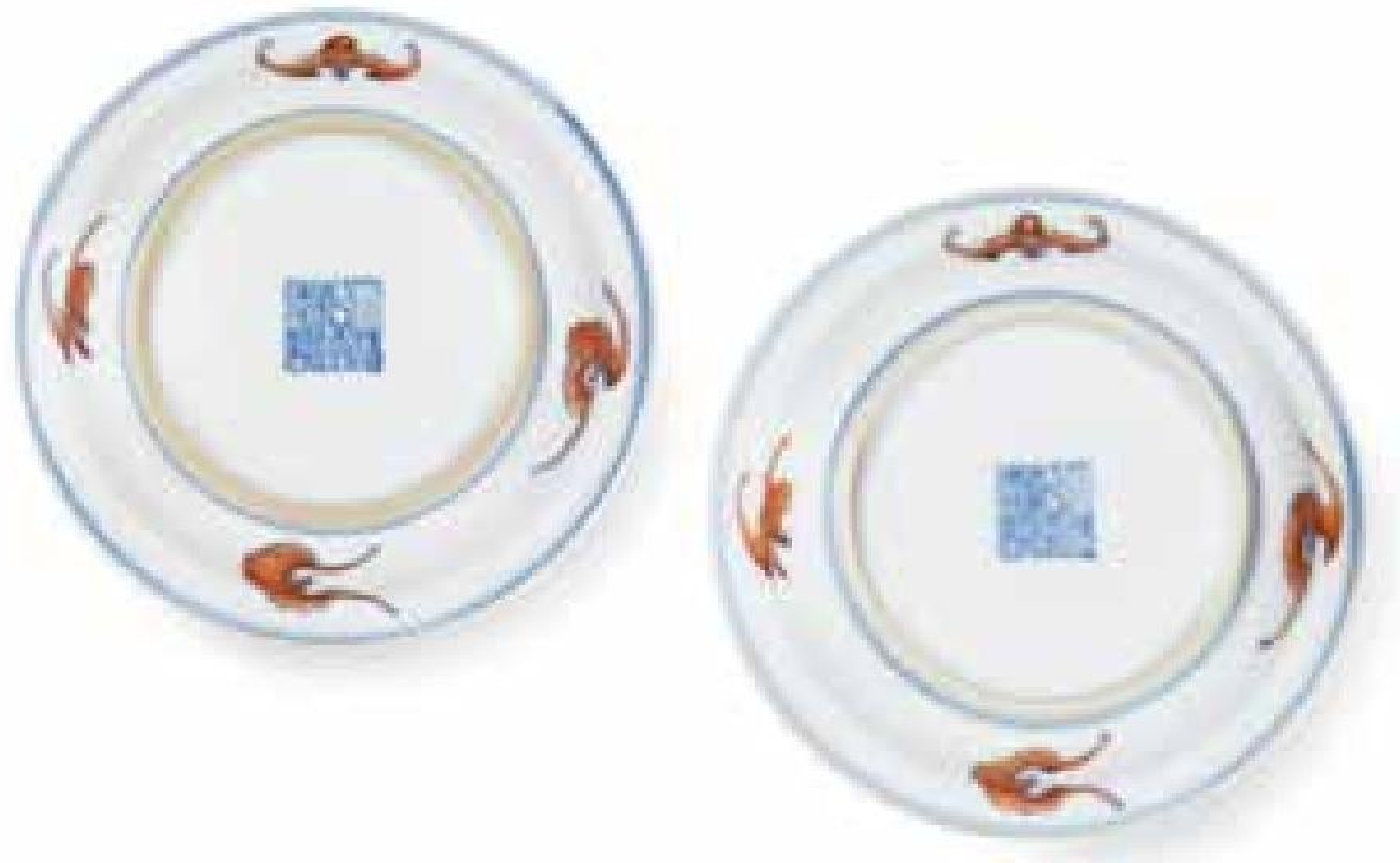
Acquired by the father of the present owner from the above, thence by descent

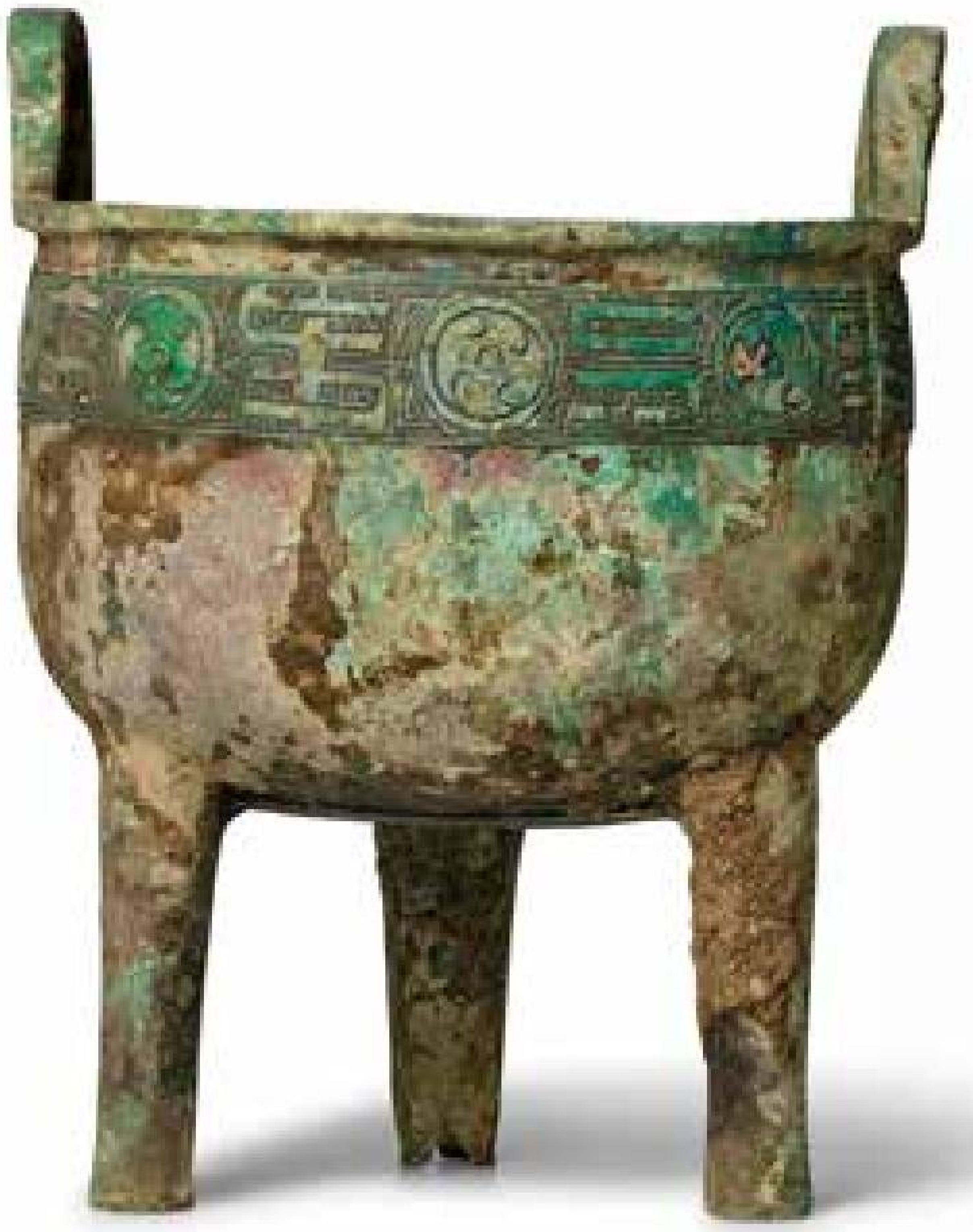
來源：

香港蘇富比拍賣行，1997 年 11 月 4-5 日，拍品編號 1504

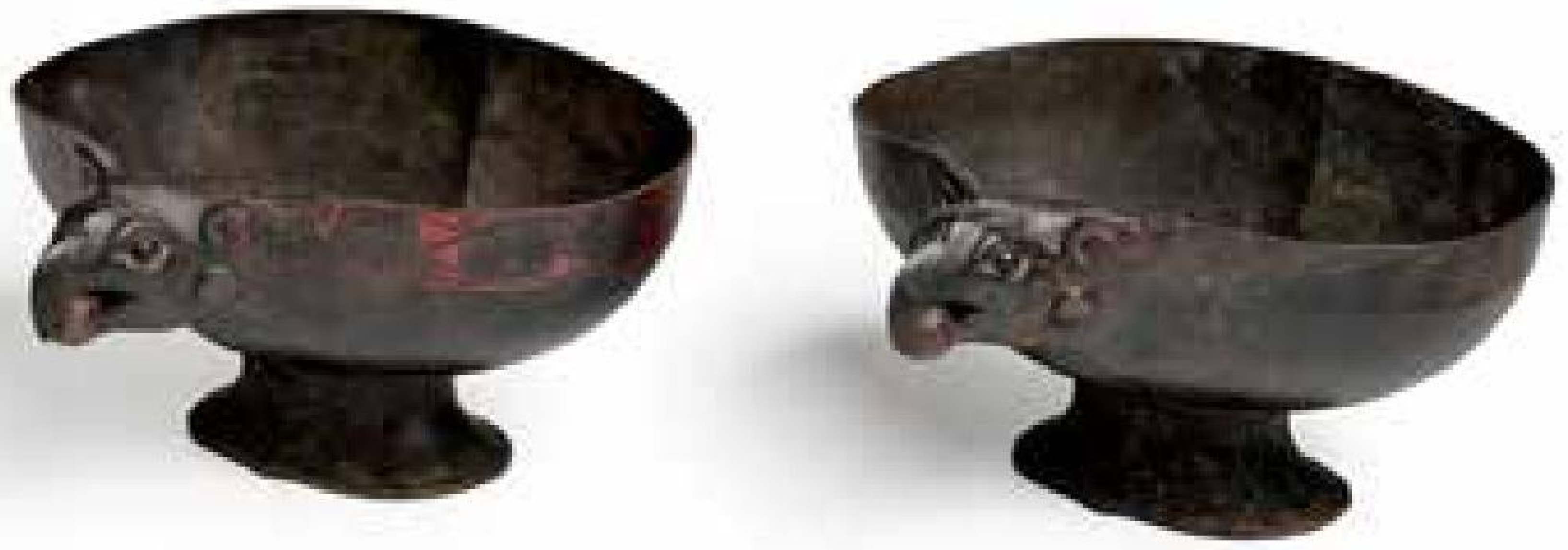
由現任藏家之父親自香港蘇富比購藏，承繼至今

Cup stands painted with this motif are extremely rare, however, the same design can be found on contemporaneous Qianlong seal mark and of the period bowls. See a pair of bowls sold at Sotheby's, New York, 23 September 202, lot 563; and another sold in their Hong Kong rooms, 4-5 November 1997, lot 1503.





86



87

PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

86 ¤

AN ARCHAIC BRONZE TRIPOD VESSEL, *DING*

Shang Dynasty

The spherical body resting on three slender legs, the straight sides cast with a band of roundel and square patterns, a pair of squared handles rising from the lipped rim, the dark gray bronze heavily encrusted inside and out with blue and green malachite and red cuprite, with traces of earth still remains.

7 5/8in (19.3cm) high

$3,000 - 5,000
To be sold without reserve

商 青銅鼎

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

87 ¤

A PAIR OF LACQUERED BRONZE FOOTED BIRD-HEADED VESSELS, *YI*

Warring States Period

Each finely cast with a head of mythical bird holding a pearl in its beak, the heart-shaped vessel with thin rounded sides, the tall splay foot contoured in the same shape, covered inside and out in black lacquer and decorated at the rim a band of geometric patterns in red lacquer, the worn areas showing the copper-rich bronze body.

3in (7.6cm) high; 6 1/16in (15.3cm) across

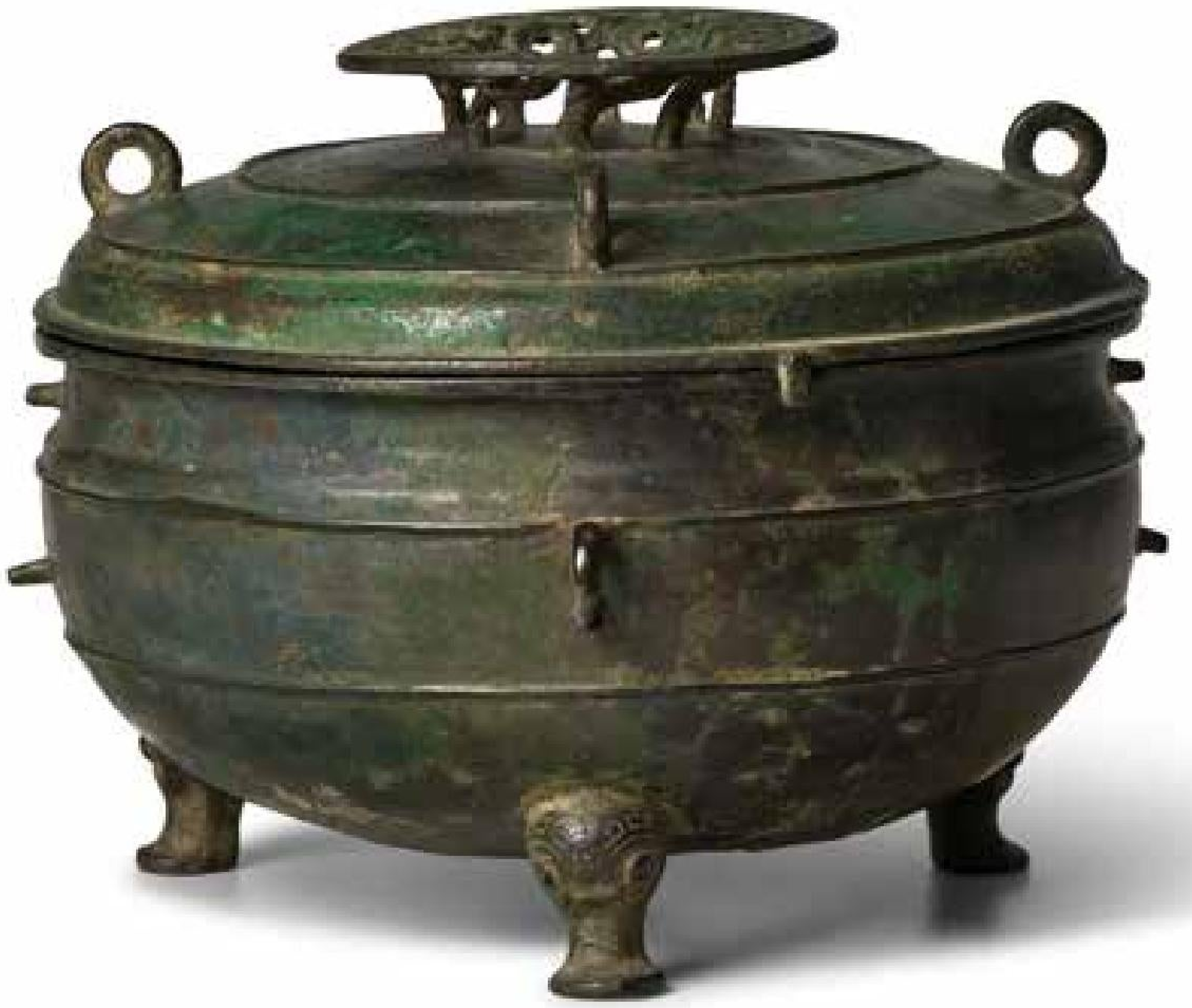
(2).

$4,000 - 6,000

戰國 鳩首青銅匜成對

Compare the similar bronze bird-handled vessel unearthed in 1983 at Langjiacun, Linyi, Shandong province, now in the collection of Linyi Qi State Museum, illustrated in *Compendium of Chinese Bronze*, Vol. 9, Eastern Zhou III, Dongguan, 1997, p. 37, no. 36, described as early Warring States Period.

Compare the footed lacquer vessel of very similar bird form, found in the Chu tombs at Baoshan in Hubei province, illustrated by Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, p. 70, fig. 60a, described as Eastern Zhou period, 4th century B.C.



PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

88 ¤

AN ARCHAIC BRONZE TRIPOD VESSEL AND COVER, *ZHAN*

Eastern Zhou Dynasty, mid to late Spring and Autumn period
Decorated with concentric bowstrings on the plain cover and vessel, the disc-shaped crown cast in openwork S-shaped dragons centered by four small loops on the cover, the rim of the cover with three small tabs pointing downwards to fit the rim of the vessel, the vessel bisected by a pair of small loop handles and a pair of short studs, all supported by three short cabriole feet each cast with a monster mask, the back of the feet with small openings showing pottery casting core, the dark gray vessel with green and black patina in areas.
6 3/8in (16.2cm) high overall; 8in (20.3cm) diam; 9 1/16in (23cm) across handles

$3,000 - 5,000
To be sold without reserve

東周 春秋中晚期 青銅獸足盖盞

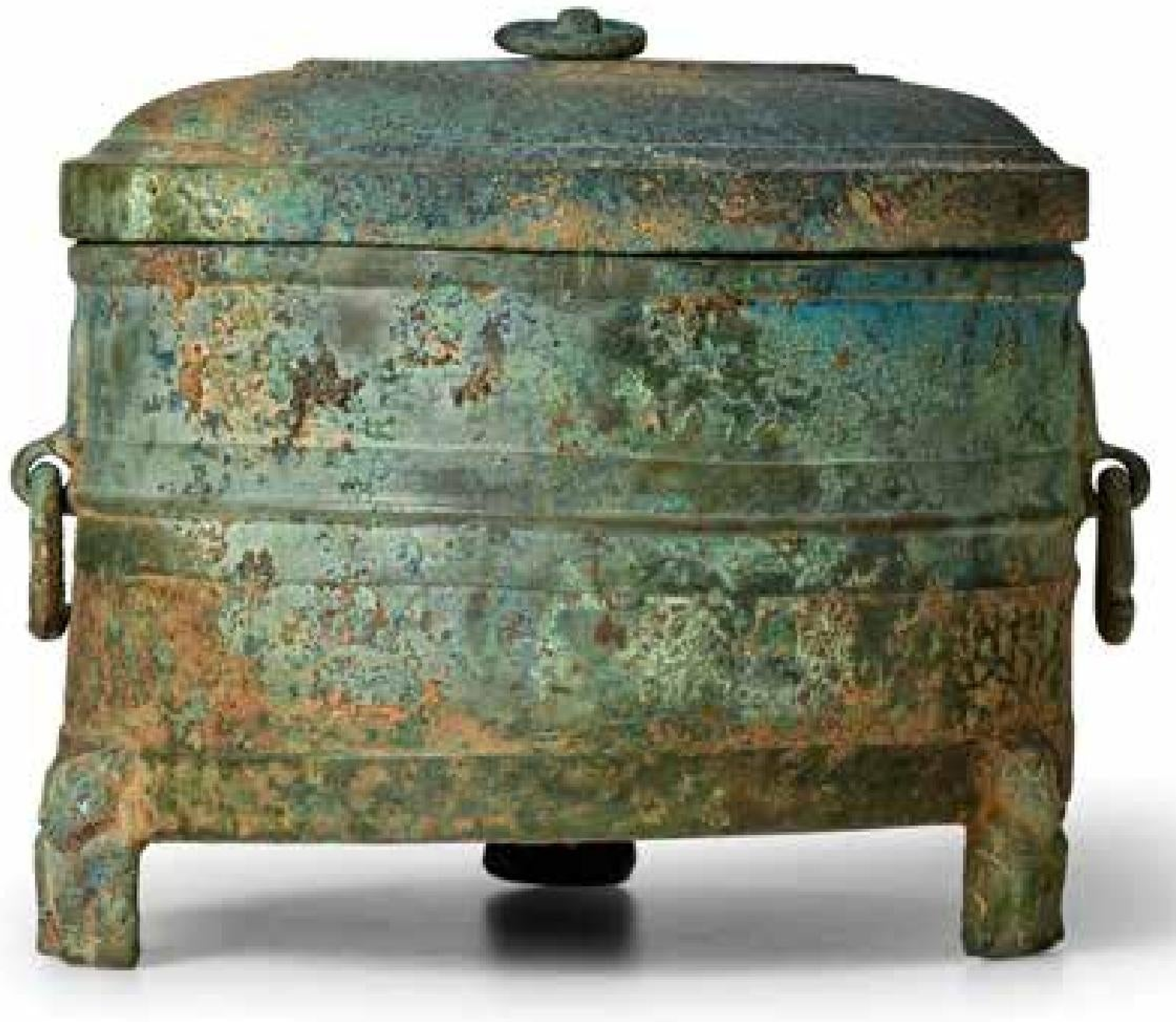
Provenance
Collection of Arthur M. Sackler
Christie's New York, 1-2 October 2009, lot 255

Published
Hayashi Minao, *Shūnju Sengoku jidai seidōki no kenkyū* (*In Shū seidōki soran san*), Tokyo, 1989, p. 62, no. 3
Jenny So, *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Volume III, New York, 1995, pp. 118-121, no. 10

來源：
亞瑟 M. 塞克勒舊藏
紐約佳士得拍賣行，2009 年 10 月 1-2 日，拍品編號 255

出版：
林巳奈夫著，春秋戰國時代青銅器之研究，殷周青銅器綜覽三，東京，1989 年，頁 62，圖版編號 3
蘇芳淑，*Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*，第三輯，紐約，1995 年，頁 118-121，圖版編號 10

Please note this Lot is to be sold at No Reserve. 本拍品不設底價



PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

89 ¤

AN ARCHAIC BRONZE TRIPOD VESSEL AND COVER, *LIAN*

Eastern Han Dynasty
The cylindrical body decorated with a pair of *taotie* masks and loose ring handles above the raised bowstring, the stepped dome cover similarly decorated and with a small central knob and ring handle, a carved diamond-shaped mark between two straight lines to one side matching the cover and vessel, all supported by three bear-form feet, the dark gray bronze heavily encrusted in blue and green, with traces of earth remaining.
8in (20.2cm) high overall; 9 1/4in (23.5cm) diam

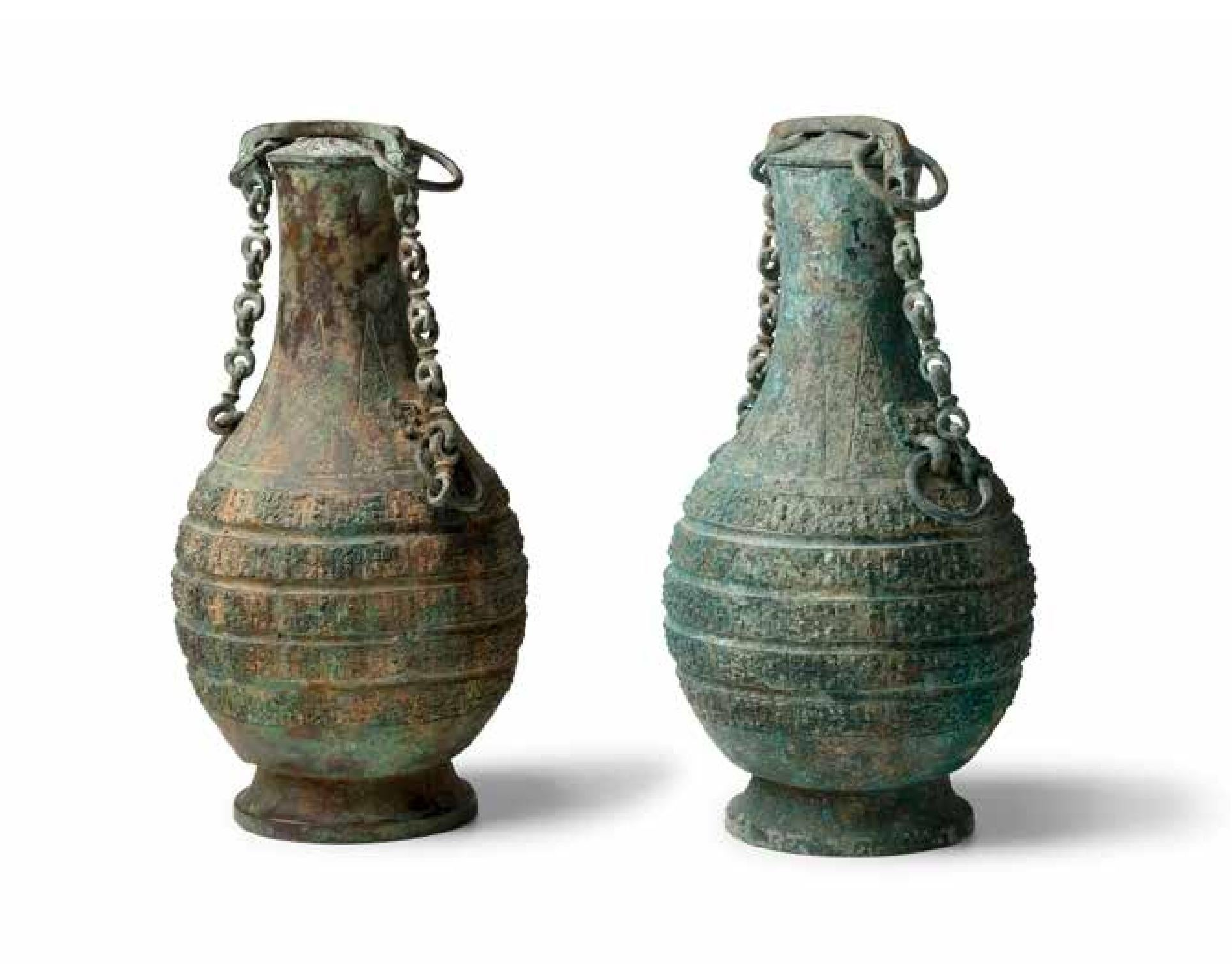
$4,000 - 6,000
To be sold without reserve

東漢 熊足饕餮活環青銅蓋奩

Provenance
Collection of Arthur M. Sackler
Christie's New York, 1-2 October 2009, lot 224 (part lot)

來源：
亞瑟 M. 塞克勒舊藏
紐約佳士得拍賣行， 2009 年 10 月 1-2 日，拍品編號 224（部份拍品）

Please note this Lot is to be sold at No Reserve. 本拍品不設底價



PROPERTY FROM A NEW ENGLAND PRIVATE COLLECTION

90

A PAIR OF ARCHAIC BRONZE RITUAL WINE VESSELS WITH CHAINED COVERS

Late Spring and Autumn/early Warring States period, 6th/5th century BC

Each slender pear-shaped body resting on a splayed pedestal foot, finely cast with five bands of S-shaped *kui* dragons in relief between plain borders, the shoulder with a band of rising triangular blades, the cylindrical neck plain, the well-fitted dome cover cast with a pair of loop handles connected with loose rings over a 'cloud' pattern, the C-shaped bar handle with deer-head finials attached to loose chains going through the rings on the cover and connecting to the pair of *taotie* masks and rings on the shoulder, the metal with encrustations throughout.

11 1/4in and 11 1/8in (28.6cm and 28.2cm) high including cover

(2).

$4,000 - 6,000

春秋末/戰國初期 西元前六/五世紀 青銅饕餮活環提梁蓋壺成對

Provenance

Collection of Zhuorantang

來源：

卓然堂藏

Compare the bronze vase with chain cover, cast with flat decoration instead of raised bands, unearthed from Yutaishan, Jiangling, Hubei province, illustrated by So, *Eastern Zhou Ritual Bronzes from the Arthur M. Sackler Collections*, Volume III, New York, 1995, p. 287, fig. 51.3. Another similar bronze vase from the collection of The Tsui Museum of Art, Hong Kong, was sold at Christie's New York, 21 March 2014, lot 2023.

PROPERTY FROM AN IMPORTANT EAST COAST COLLECTION

91

AN ARCHAIC BRONZE HALBERD WITH OXEN DECORATION, *ZHUO*

Late Warring States/early Western Han Dynasty,
Dian Culture, Yunnan province

Lively modeled with two oxen standing four-square on the hollow shaft, their heads with large crescent-shaped horns turning slightly to the left, the tails sweep to the right, the ceremonial blade thinly cast opposite to the buffaloes, the shaft decorated with sections of geometric patterns with a pair of small openings for attachment, the dark gray metal with green and blue malachite encrustations throughout.
9 1/2in (24cm) long; 7 7/8in (20cm) across (metal stand).

$8,000 - 12,000

戰國晚期/西漢初期 雲南滇文化 青銅管銎雙立牛啄

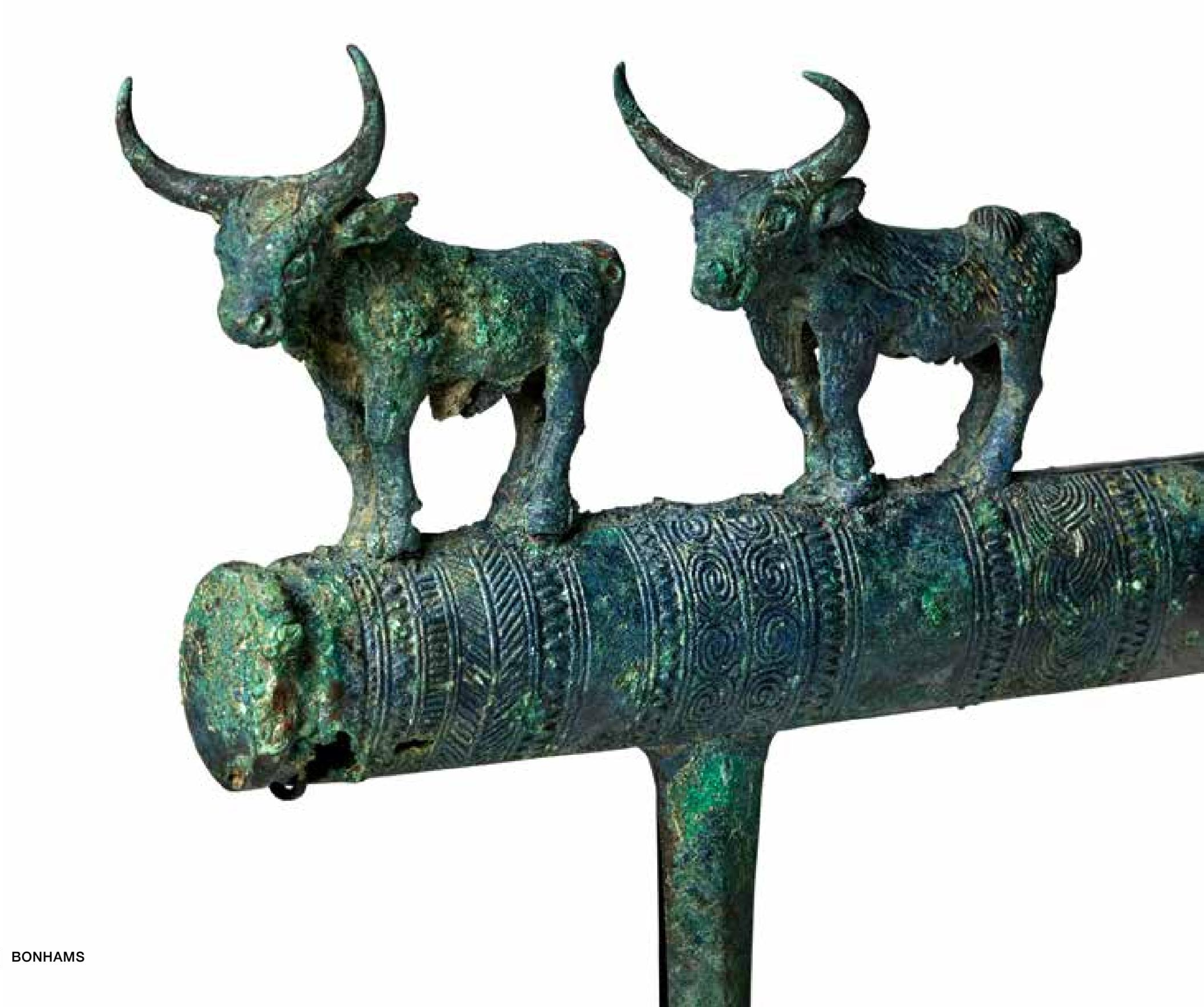
Provenance
Acquired in Hong Kong, 1994

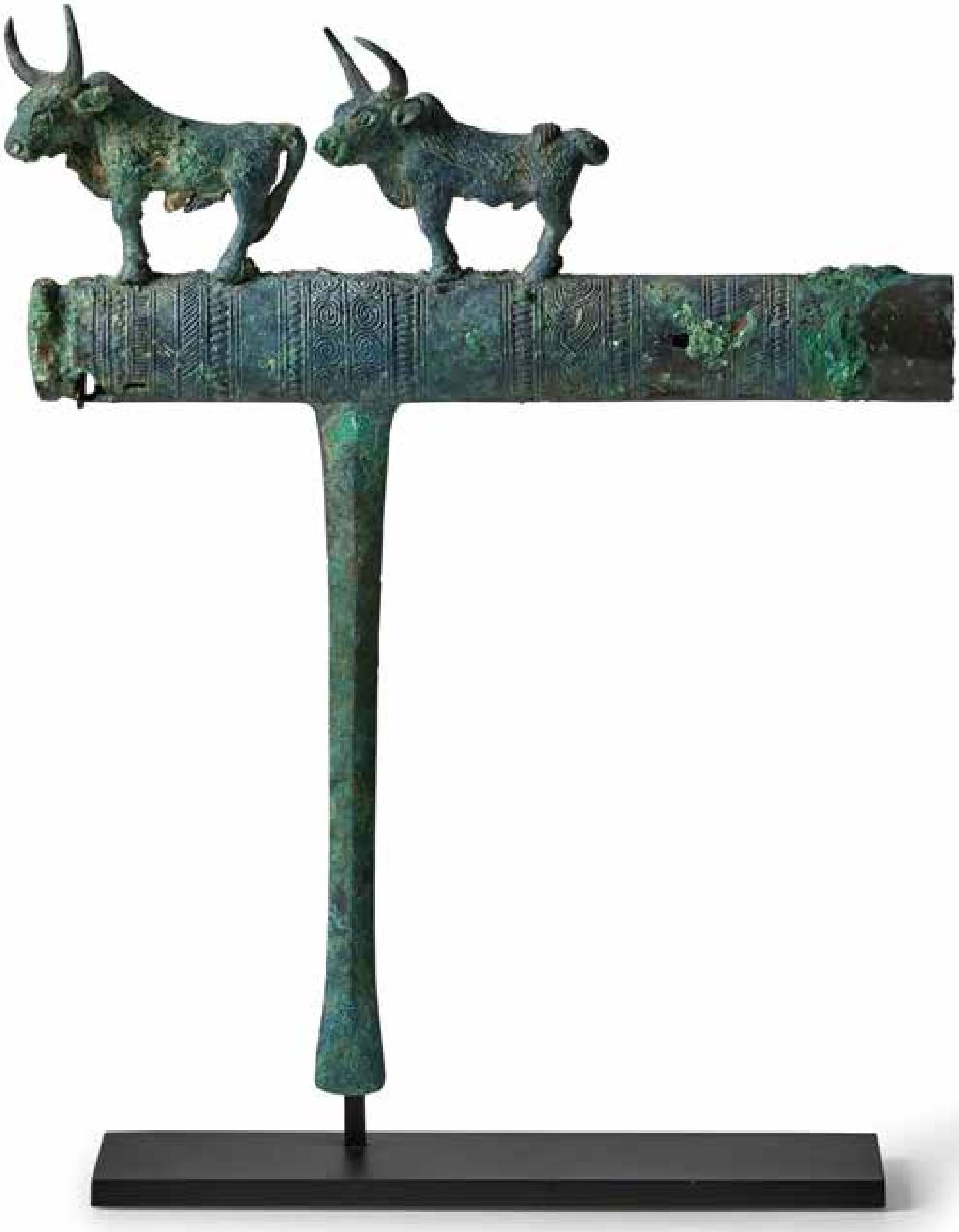
來源：
1994 年購於香港

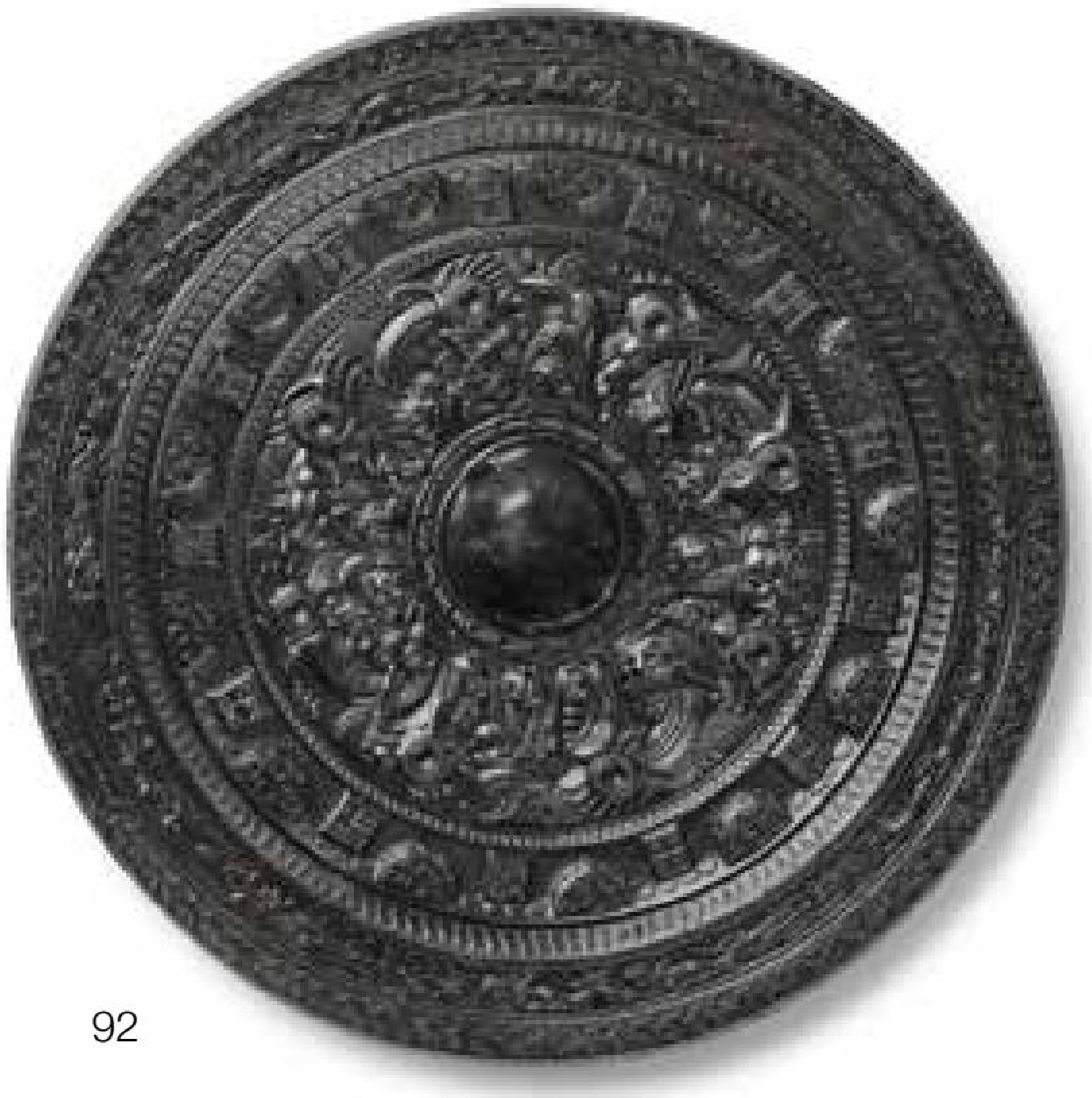
The narrow, elongated axe with oxen-decorated hafting section represents distinguished bronze culture of Yunnan from that of the Central Plain. The intricately modeled oxen were made possible by lost-wax casting method, which differs from the section-molding method in the Shang and Zhou dynasties. The subject of 'animals in combat' linked Yunnan to the northern steppes, although oxen or buffalo had always been present in Southwest China.

A very similar bronze halberd decorated with two oxen unearthed in Lijiashan, Jiangchuan, Yunnan province, is illustrated by Rawson et al, *The Chinese Bronzes of Yunnan*, London, 1983, pp. 131-132, nos. 136 and 137.

Compare also the closely related Dian culture bronze halberd in the collection of the Metropolitan Museum of Art, illustrated on the museum's website, accession number 2001.384.2.







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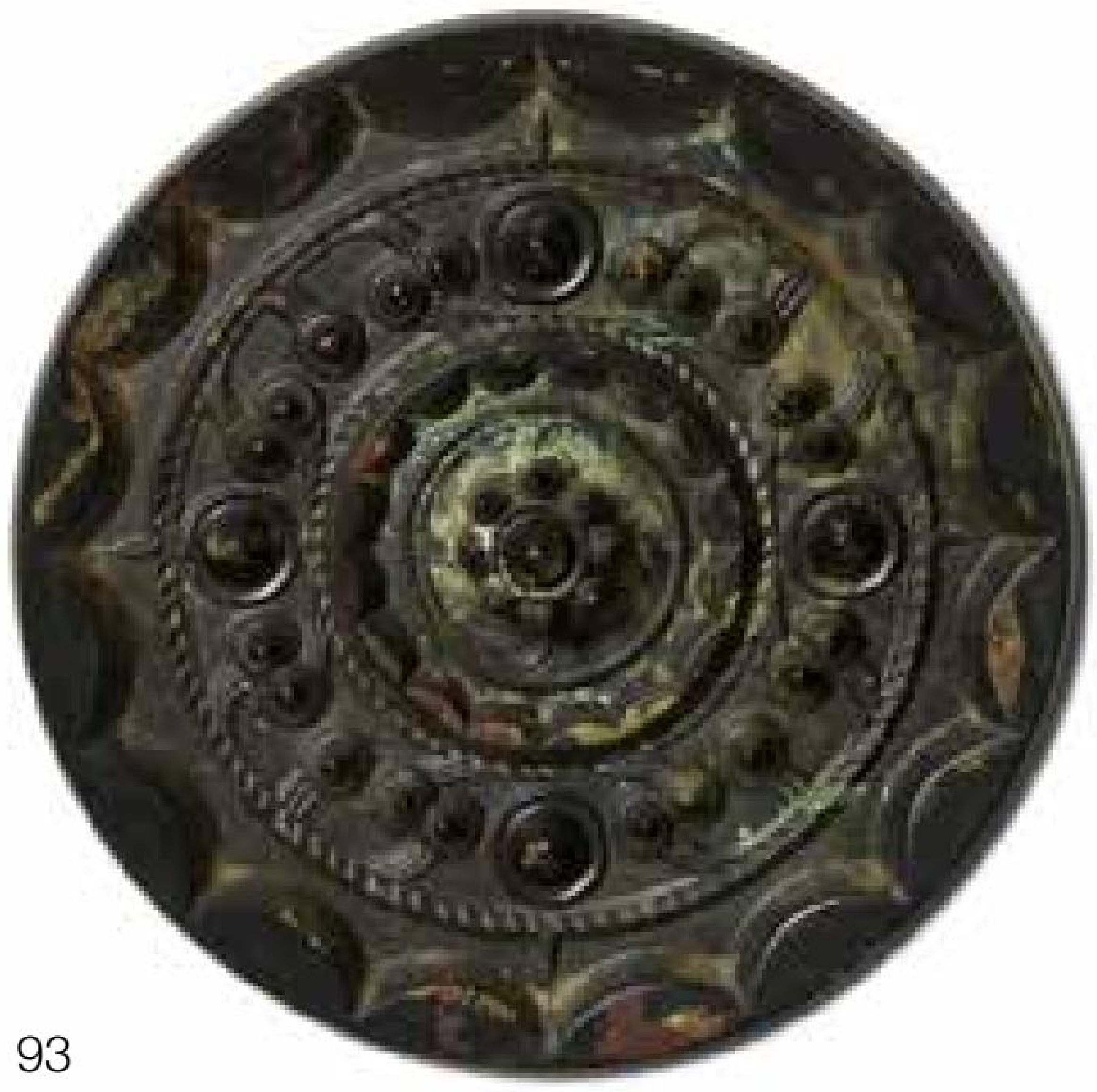


93

PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

92 ¤

A FINELY CAST 'IMMORTALS' BRONZE MIRROR

Eastern Han Dynasty

Decorated in high relief of four mythical figures each riding a dragon, interspersed with eight small 'reverse' bosses, encircled by alternating square and half-circle tabs over raised 'pearl' ground, the border delicately modeled with mythical creatures over mountains and waves converging to the palace at one end, the metal with smooth black patina overall, the gently convex mirror side with malachite encrustations near the edge.

7 1/16in (18cm) diam

$2,500 - 4,500

To be sold without reserve

東漢 神人瑞獸「吾作」銅鏡

The inscription starting with *wu zuo ming jing* (吾作明鏡 I made this bright mirror) is cast in four-character verses on the 13 square blocks encircling the figures. A very similar bronze mirror in the collection of the Shanghai Museum is illustrated in *World in Mirror: Selected Bronze Mirrors from Lloyd Cotsen's Donation*, Shanghai, 2012, pp. 80-81, no. 31, where the author noted another similar mirror in the collection of the Shanghai Museum dated by inscription to the first year of Yongkang in the Eastern Han dynasty, corresponding to A.D. 167.

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

PROPERTY FROM A PRIVATE PHILADELPHIA COLLECTION

93

A BRONZE 'NEBULAE' MIRROR

Han Dynasty

Deeply cast with in-turning lobes, a band of 'clouds and constellations' within line borders encircling another ring of in-turning lobes, the tall central knob with nine stars, the metal smoothly polished with few encrustations in areas.

4 3/8in (11.1cm) diam

$3,000 - 5,000

漢 星雲連弧紋銅鏡

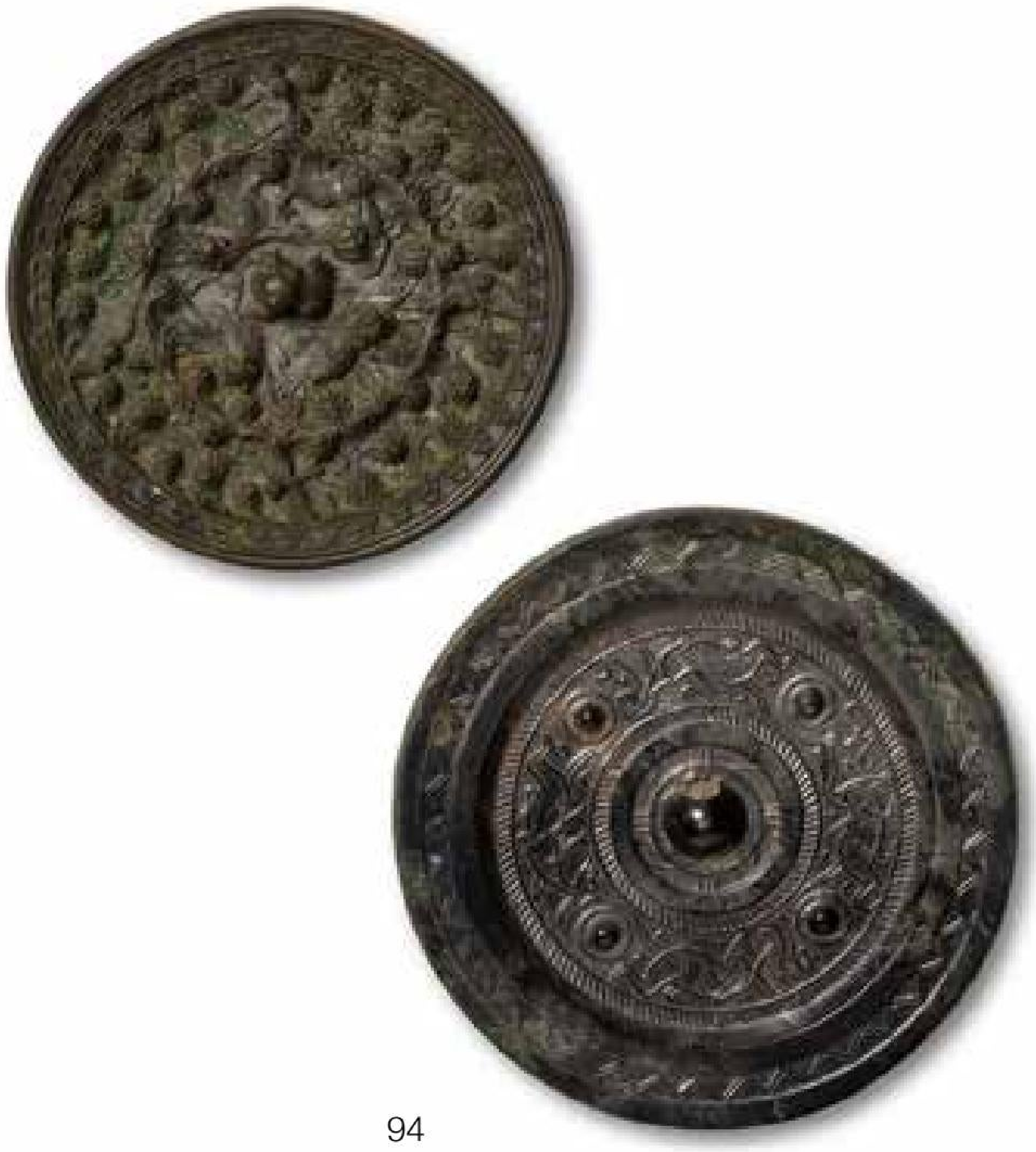
Provenance

Purchased from Eldred's Auction, Massachusetts, around 1969

來源：

1969 年前後購自麻州 Eldred's 拍賣行

Compare the larger bronze mirror of this design in the collection of the Brooklyn Museum, illustrated on the museum's website, accession number 1992.82. Compare also the similar bronze mirror in the collection of the Cleveland Museum of Art, illustrated on the museum's website, accession number 1995.288.



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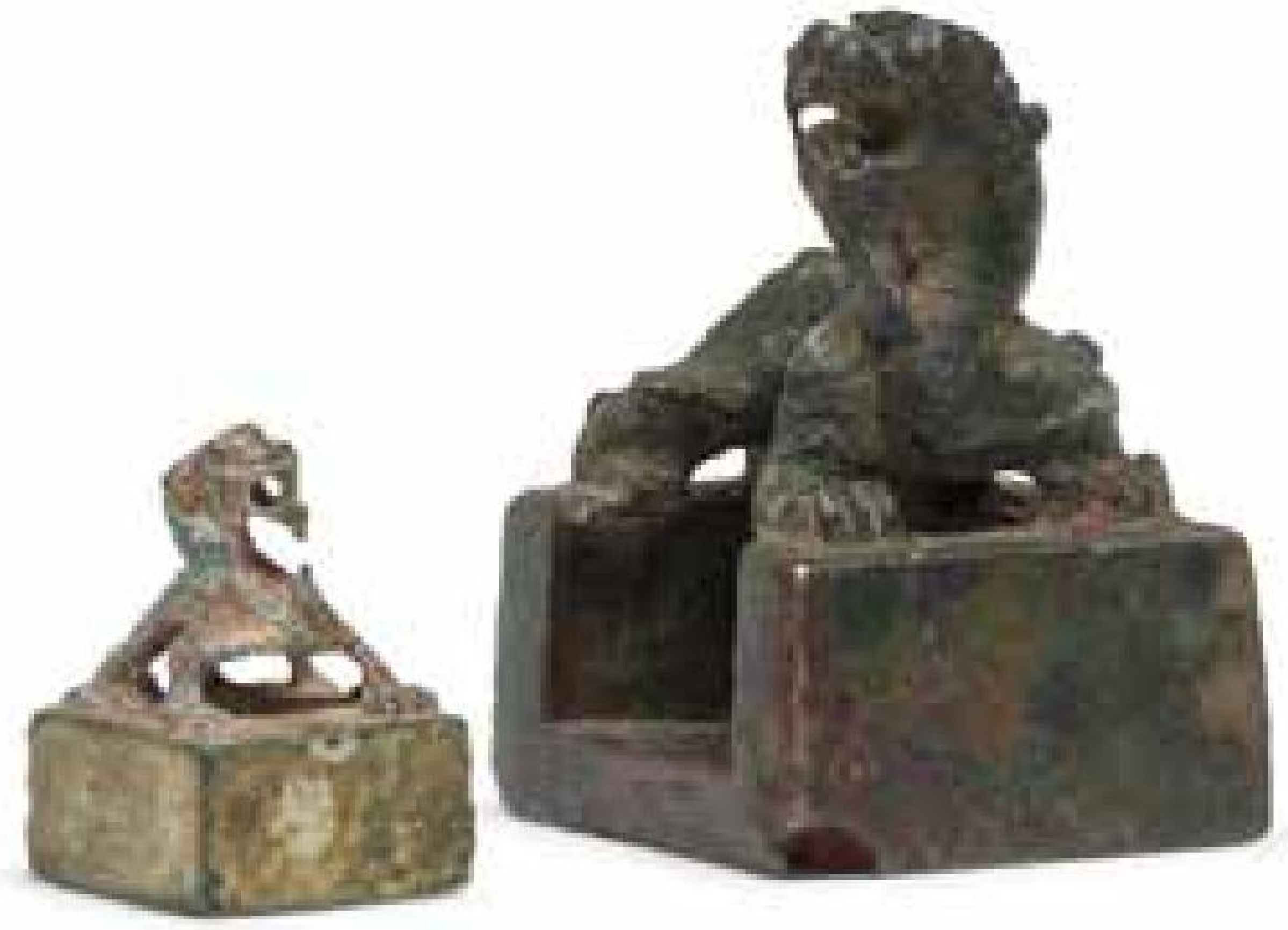


95

PROPERTY FROM A PRIVATE PHILADELPHIA COLLECTION

94

TWO CAST BRONZE MIRRORS

Han Dynasty and possibly Jin Dynasty imitating Tang style
The larger mirror finely cast with four mythical beasts separated by four 'nipples' with the raised flat border with zig-zag patterns, all surrounding a domed central knob, the silvered bronze finely polished revealing the black metal in areas, with few patches of encrustations; the smaller mirror deeply cast with 'lion and grapevine' design, the four lions and four birds over a thick grapevine, the central knob in the form of another lion, all surrounded by a band of stylized petals at the rim, the straight exterior and the mirror side smoothly polished revealing the brassy metal body.
4 5/8in (11cm) and 3 7/8in (9.8cm) diam
(2).

$2,000 - 3,000

漢 四神紋銅鏡
或為金仿唐 狻猊葡萄紋銅鏡

Provenance
Kitty Higgins, Trocadéro Gallery, possibly 1970s (Han mirror)
Oriental Decor, Boston, December 1968 (lion-and-grapevine mirror)

來源：
Kitty Higgins，Trocadéro 藝廊，或為 1970 年代（漢鏡）
波士頓 Oriental Decor 藝廊，1968 年 12 月（狻猊葡萄紋鏡）

It is understandable that later dynasties wanted to copy the most iconic Tang designs, in this case the 'lion and grapevine' mirror. The present example, with the high copper content and the unusual posture of the central lion, may be the product of this trend. Compare the 'lion and grapevine' mirror, also finely cast like the present lot, illustrated by Sha Yuanzhang, *Liao Jin Bronze Mirror*, Harbin, 2007, p. 214, described as Jin dynasty imitating Tang style.

PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

95 ¤

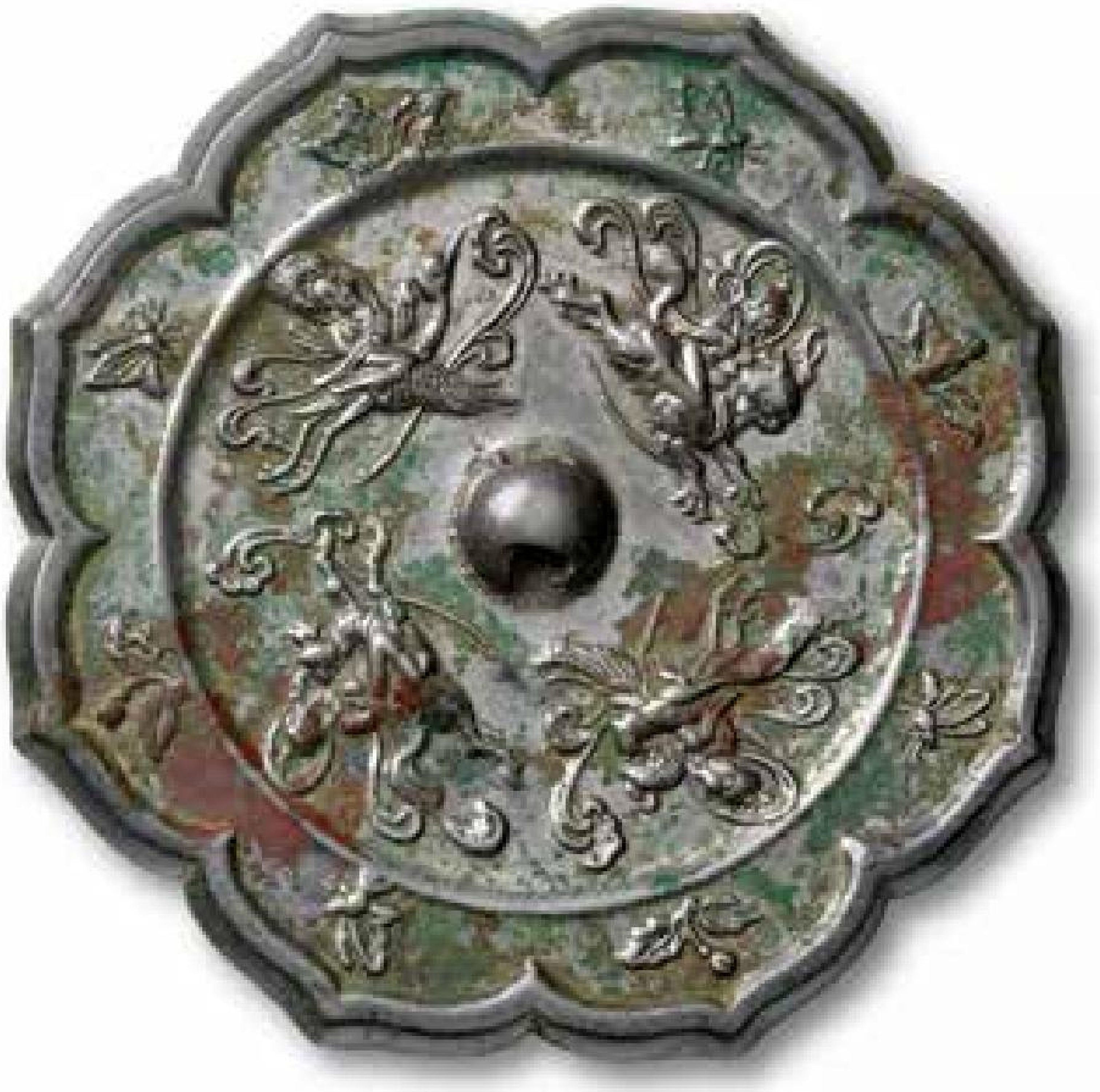
A GROUP OF TWO 'NESTING' BRONZE SEALS WITH *BIXIE* KNOBS

Eastern Han/Western Jin Dynasty
Each lively modeled with a mythical beast standing on a platform base, the horned head turns to one side with mouth open showing ferocious fangs, the larger seal cast with a square opening to receive the smaller seal, the bronze with light and dark patination throughout.
1 1/4in (3.2cm) and 3/4in (1.9cm) high
(2).

$2,000 - 3,000
To be sold without reserve

東漢/西晉 辟邪鈕子母銅印

Please note this Lot is to be sold at No Reserve. 本拍品不設底價



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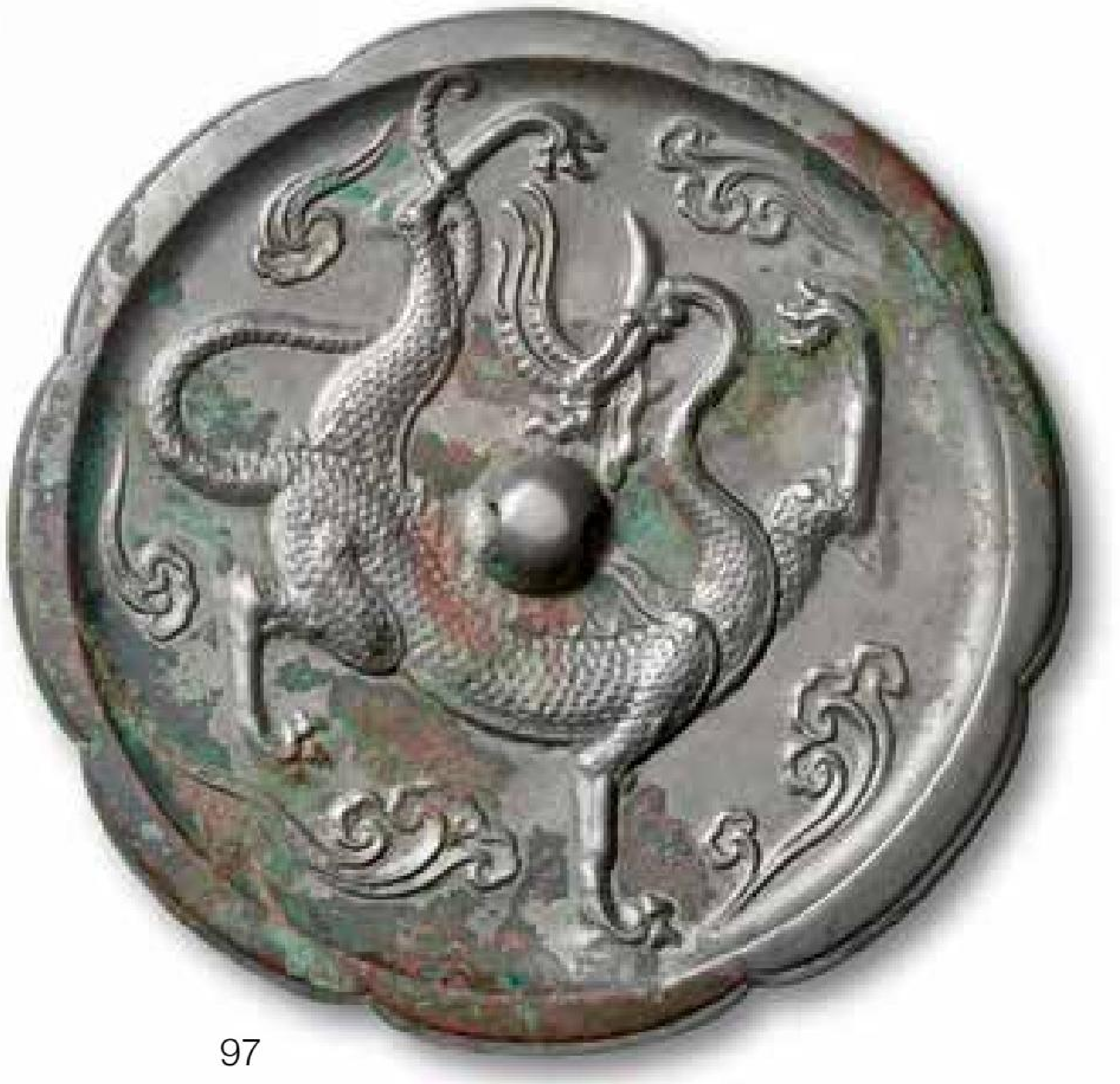


97

PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

96 ¤

A RARE 'IMMORTAL MOUNTING CELESTIAL BEASTS' BRONZE MIRROR

Tang Dynasty
Finely cast with four immortals riding celestial beasts encircling the central knob, the barbed rim decorated with alternating butterflies and flowing branches, the mirror side smoothly polished, the surface with cuprite and malachite encrustations.
4 5/8in (11.7cm) diam

$2,000 - 4,000
To be sold without reserve

唐 珍罕仙騎圖八菱銅鏡

Compare the very similar bronze mirror illustrated in *Cream of Cultural Relics in Xi'an: Bronze Mirror*, Xi'an, 2008, p. 122, no. 109, transferred by Xi'an Culture Relics shop in 1987. Compare also the bronze mirror of this subject and form but of larger size, from the Hoyt Collection and illustrated by Hsien-Ch'i Tseng and Robert Paul Dart, *The Charles B. Hoyt Collection in the Museum of Fine Arts: Boston*, Volume I, Boston, 1964, no. 128.

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

97 ¤

AN EIGHT-LOBED BRONZE 'DRAGON' MIRROR

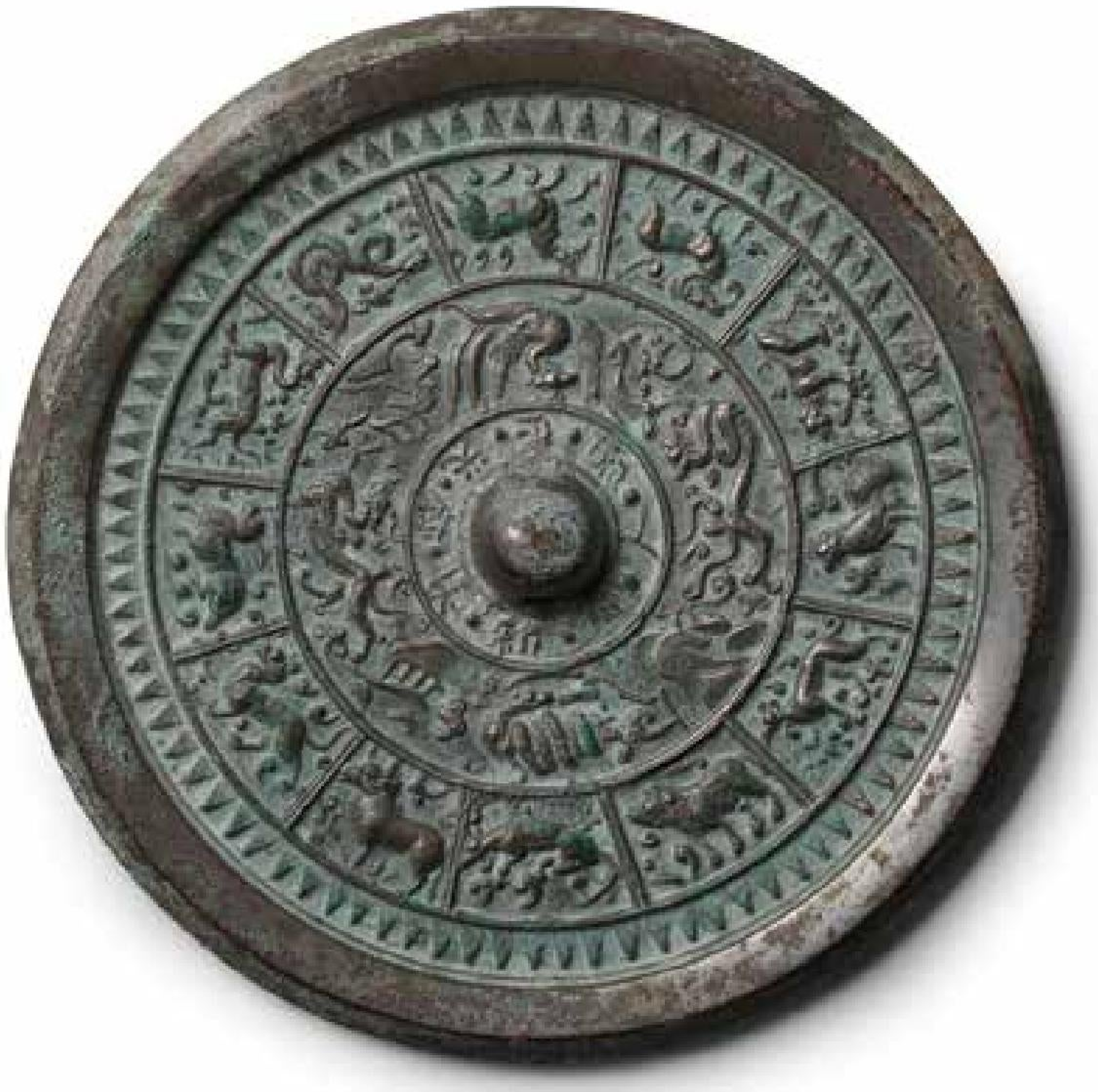
Tang Dynasty
Cast in relief the horned dragon with three-claw feet and long tail flying amidst scrolling clouds, looking back at the domed center knob as if chasing the 'flaming pearl', the ground slightly inset from the rim, the silvered bronze with malachite and cuprite encrustations in areas.
6 1/8in (15.6cm) diam (fitted wood box).

$2,000 - 3,000
To be sold without reserve

唐 雲龍紋八瓣葵花銅鏡

Compare the closely related 'dragon' mirror of larger size, unearthed from the Tang dynasty cemetery at Yanshi, Henan province, illustrated in the excavation report, *The Tang Tombs in Yanshi Xingyuan*, Beijing, 2001, col. pl. 10-4, with description on p. 139, line drawing and rubbing on pp. 140-141, pls. 130-5 and 131.

Please note this Lot is to be sold at No Reserve. 本拍品不設底價



PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

98 ¤

A RARE BRONZE ‘ZODIAC’ MIRROR

Sui Dynasty

Finely cast with a circular panel of twelve zodiac animals enclosing a band of ‘animal of four directions’ amidst mountain peaks, the rounded central knob encircled by a two-verse, eight-character poem, all within the radiating triangular border and thick angled rim, the silvered bronze with malachite and cuprite encrustations.

8 1/2in (21.5cm) diam

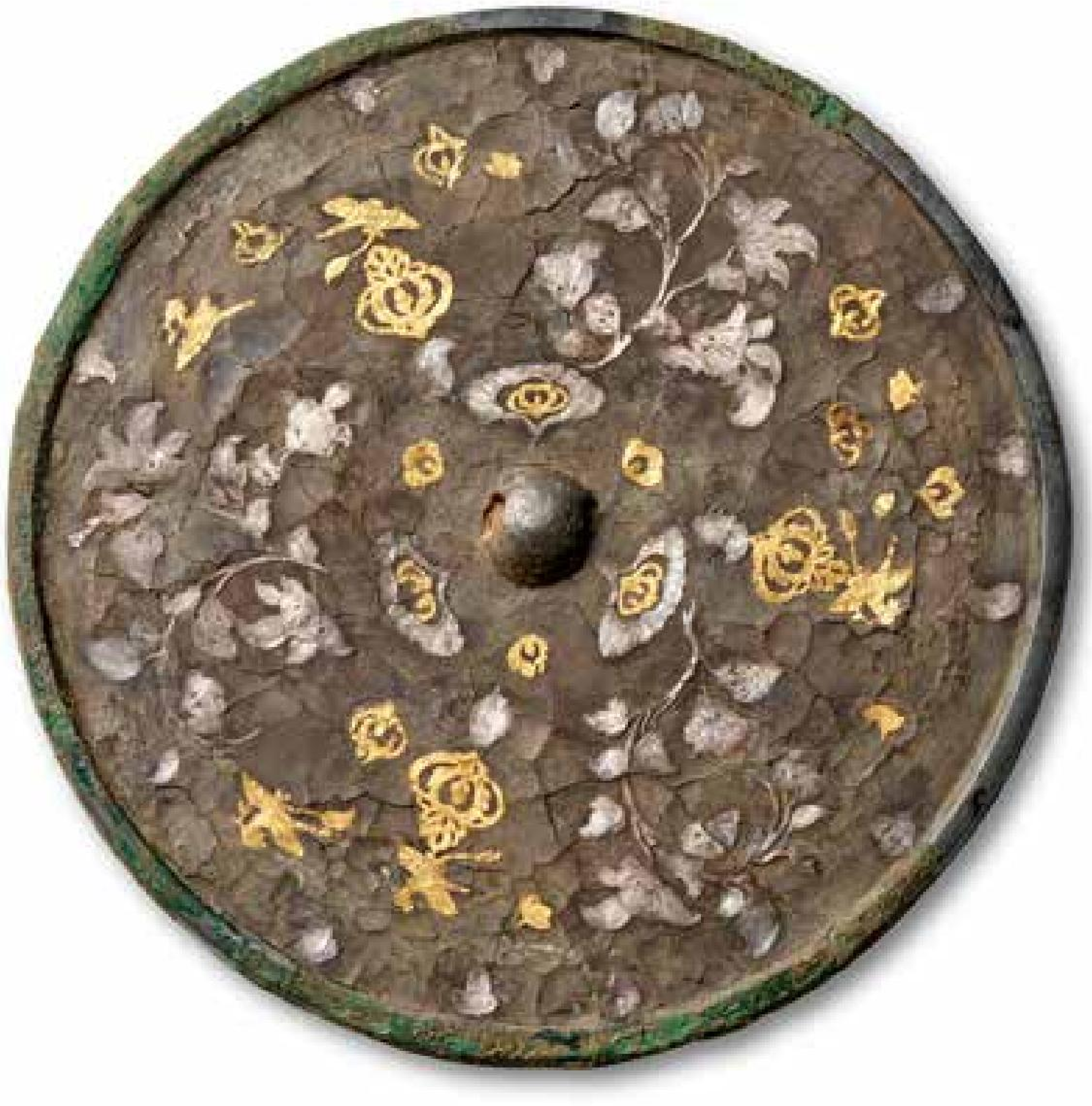
$4,000 - 6,000
To be sold without reserve

隋 十二生肖紋銅鏡

The inscription encircled the central knob may be read as: 光正隨人，宜新長命 and may be translated as “illuminating uprightness pleasing people, long life for renewal”.

Compare the bronze ‘zodiac’ mirror of smaller size with the same set of inscription in the collection of the Palace Museum in Taipei, illustrated in *Reflections of the Emperor: The Collection and Culture of Mirrors at the Qing Court*, Taipei, 2015, pp. 70-71, no. I-24, citing two bronze mirrors of this type unearthed from Sui dynasty tombs.

Please note this Lot is to be sold at No Reserve. 本拍品不設底價



PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

99 ¤

A RARE LACQUERED GOLD-AND-SILVER-INLAID BRONZE MIRROR

Tang Dynasty

Finely decorated with gold and silver foil cutouts with incised details, the three flowering plants alternating with three pairs of phoenixes in flight interspersed with florets over a lacquer ground, the faceted rim slightly raised, the silvered bronze with malachite encrustation in areas.

8 3/8in (21.3cm) diam

$4,000 - 6,000
To be sold without reserve

唐 珍罕金銀平脫寶相花鳥紋銅鏡

Provenance

J.T. Tai & Co., 1974
Christie's, New York, 14 September 2009, lot 34 (part lot)

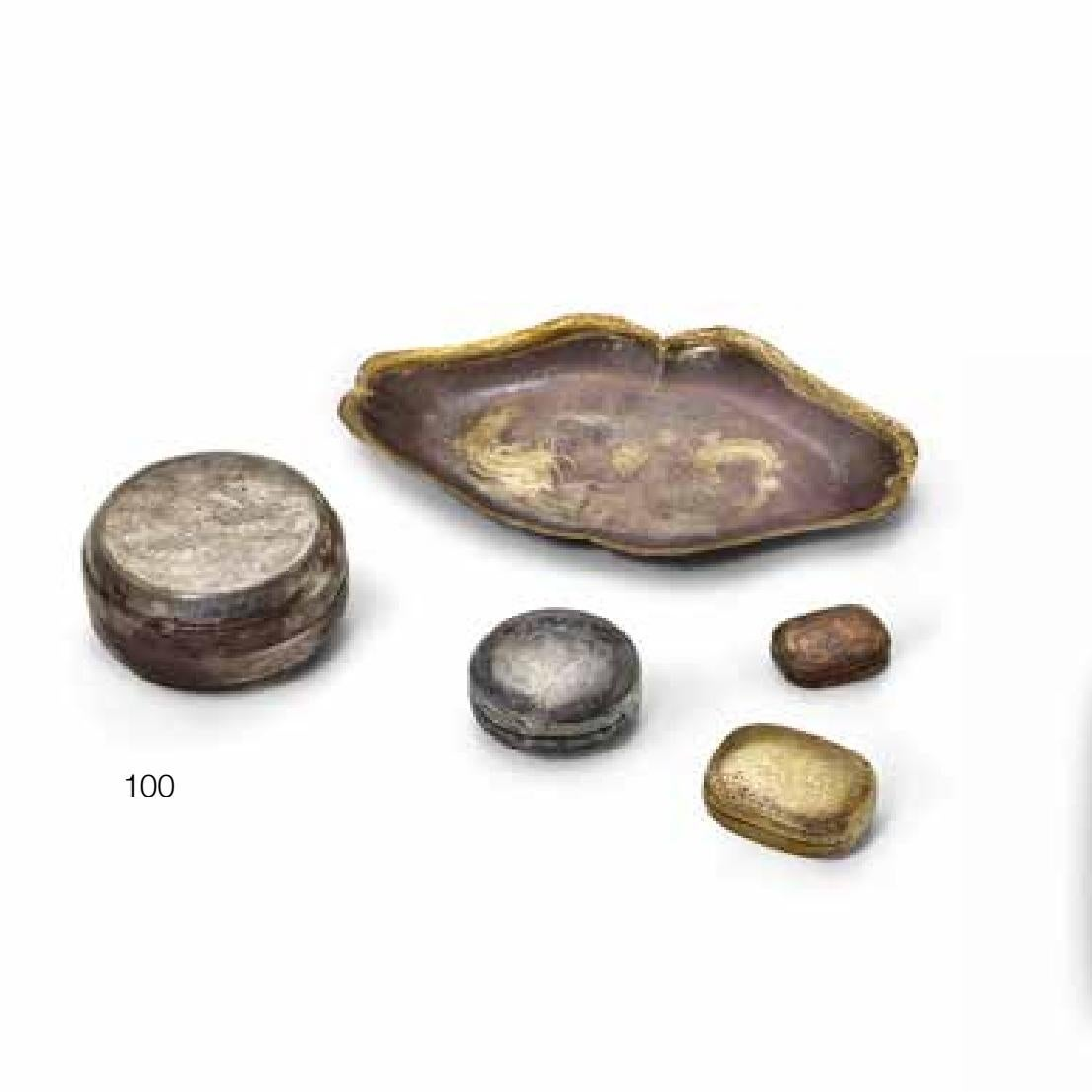
來源：
1974 年出自戴潤齋
紐約佳士得拍賣行，2009 年 9 月 14 日，拍品編號 34（部份拍品）

In the Tang dynasty, the ancient art of mirror production flourished with the introduction of new designs and techniques. One novel technique that developed in the 8th century involved coating the back of the bronze mirror with lacquer and embellishing the colored surface with motifs inlaid in gold, silver, or mother-of-pearl. The present mirror is an elegant example of this type, ornamented with gold birds soaring amongst wispy plants applied in silver and gold against a dark lacquer ground.

Compare two circular mirrors of this type, also lacquered and inlaid with birds and flora in gold and silver foil, unearthed from the Tang dynasty cemetery at Yanshi, Henan province, illustrated in *The Tang Tombs in Yanshi Xingyuan*, Beijing, 2001, col. pl. 9, nos. 1-3.

Several examples of Tang dynasty dark-lacquered mirrors inlaid with 'bird and flower' motifs are currently preserved in museum collections or temples, including one with a foliate rim in the Cleveland Museum of Art (acc. no. 1973.75); a square version from the Mr. and Mrs. John D. Rockefeller 3rd Collection, now in collection of Asia Society, New York (acc. no. 1979.119); and a floriform mirror in the Shōsō-in repository of the Tōdai-ji Temple, Nara, published in *Compendium of Chinese Art Classifications: The Complete Collection of Chinese Bronzes*, *Vol. 16: Mirrors*, Beijing, 1998, no. 110. For contemporaneous examples with other designs, see one with birds, beasts, and floral scroll in The Metropolitan Museum of Art, New York (acc. no. 22.157.12); and one with phoenix inlaid in mother-of-pearl, now in the British Museum, London (coll. no. 1933,1027.1).

Please note this Lot is to be sold at No Reserve. 本拍品不設底價



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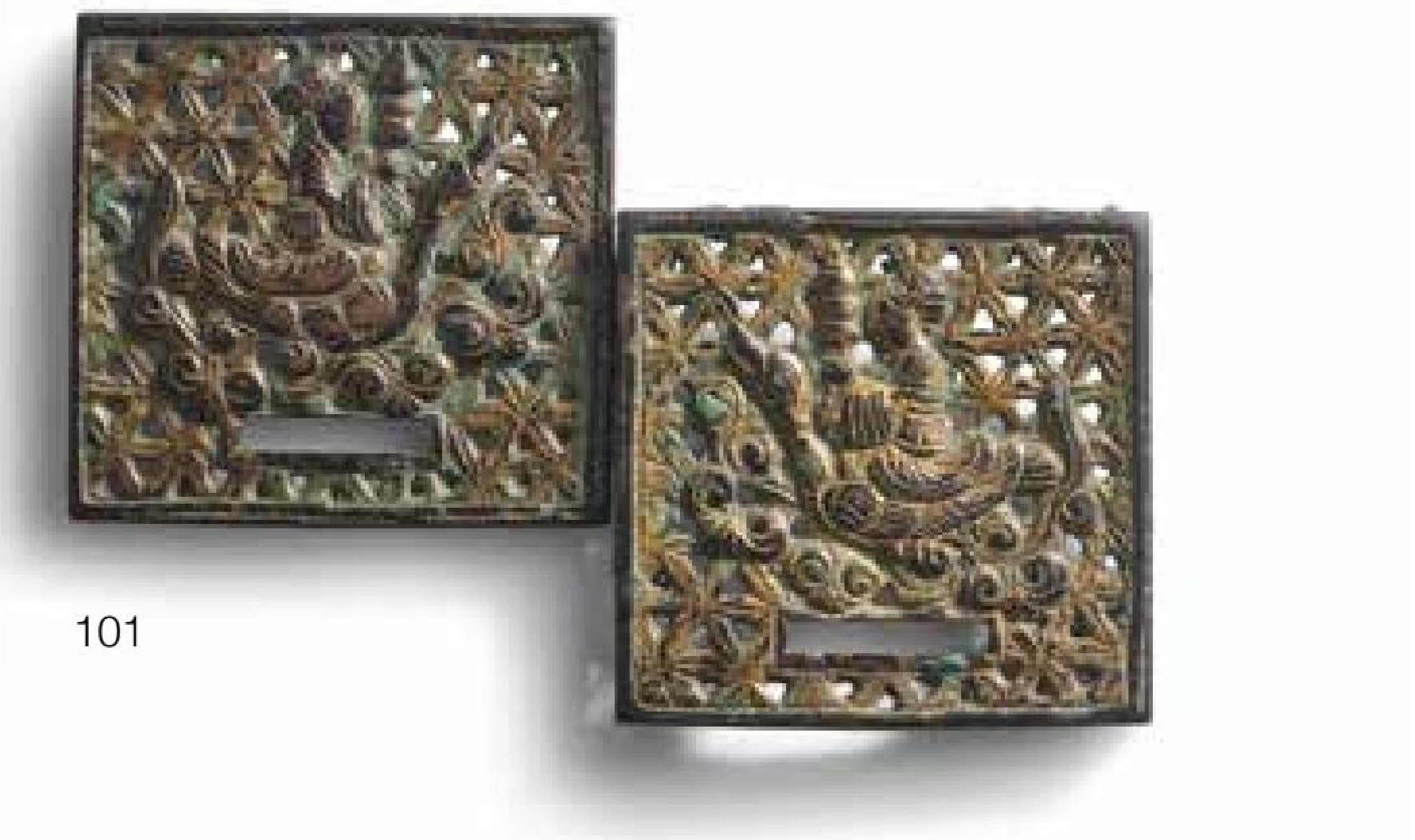


101

PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

100 ¤

FOUR ENGRAVED SILVER AND GILT BRONZE BOXES AND A LOZENGE-SHAPED SILVER DISH

Tang/Five Dynasties, 9th/10th century

The larger circular silver box finely engraved with a pair of ducks amidst flowering branches encircled by stylized petals, the flat rim with a band of scrolling vines; the smaller circular silver box of similar shape finely engraved with a pair of mandarin ducks encircled by seven roundels of flowering vines, the flat rim with lobed half-circles matching the top and bottom; the gilt silver rectangular box finely engraved with a crouching mythical beast over diaper ground, the underside engraved with a pair of mandarin ducks spreading their wings amidst scrolling vines, the edges encircled with stylized petals and the flat rims with eight leafy units; the gilt bronze rectangular box finely engraved on either side a crouching rabbit surrounded by leafy branches; the parcel-gilt lozenge-shaped dish with a pair of catfish pursuing a flaming pearl, the lobed rim with a band of scrolling vines.

larger silver box 2 3/4in (7cm) diam; smaller silver box 1 3/4in (4.5cm) diam;

gilt silver box 1 5/8in (4.1cm) wide; gilt bronze box 1 1/4in (3.1cm) wide;

silver dish 6 1/2in (16.5cm) wide

(5).

$4,000 - 6,000
To be sold without reserve

唐/五代 九/十世紀
雙鴨花卉紋銀圓盒 鴛鴦唐草紋銀圓盒
鎏金銀臥獸鴛鴦紋長方盒 鎏金銅兔紋長方盒
鎏金銀雙鯰戲珠紋菱形盤 各一件

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

PROPERTY FROM A PRIVATE OHIO COLLECTION

101

TWO GILT-BRONZE 'IMMORTAL RIDING GOOSE' SQUARE APPLIQUÉ PLAQUES

Late Tang/Liao Dynasty

Each cast with a figure seated cross-legged and clutching a pagoda-like model on the back of a large goose on swirling clouds or waves set against a triangular-weave reticulated ground, the backs with various shaped pins for attachment.

2 1/8in (5.4cm) across

(2).

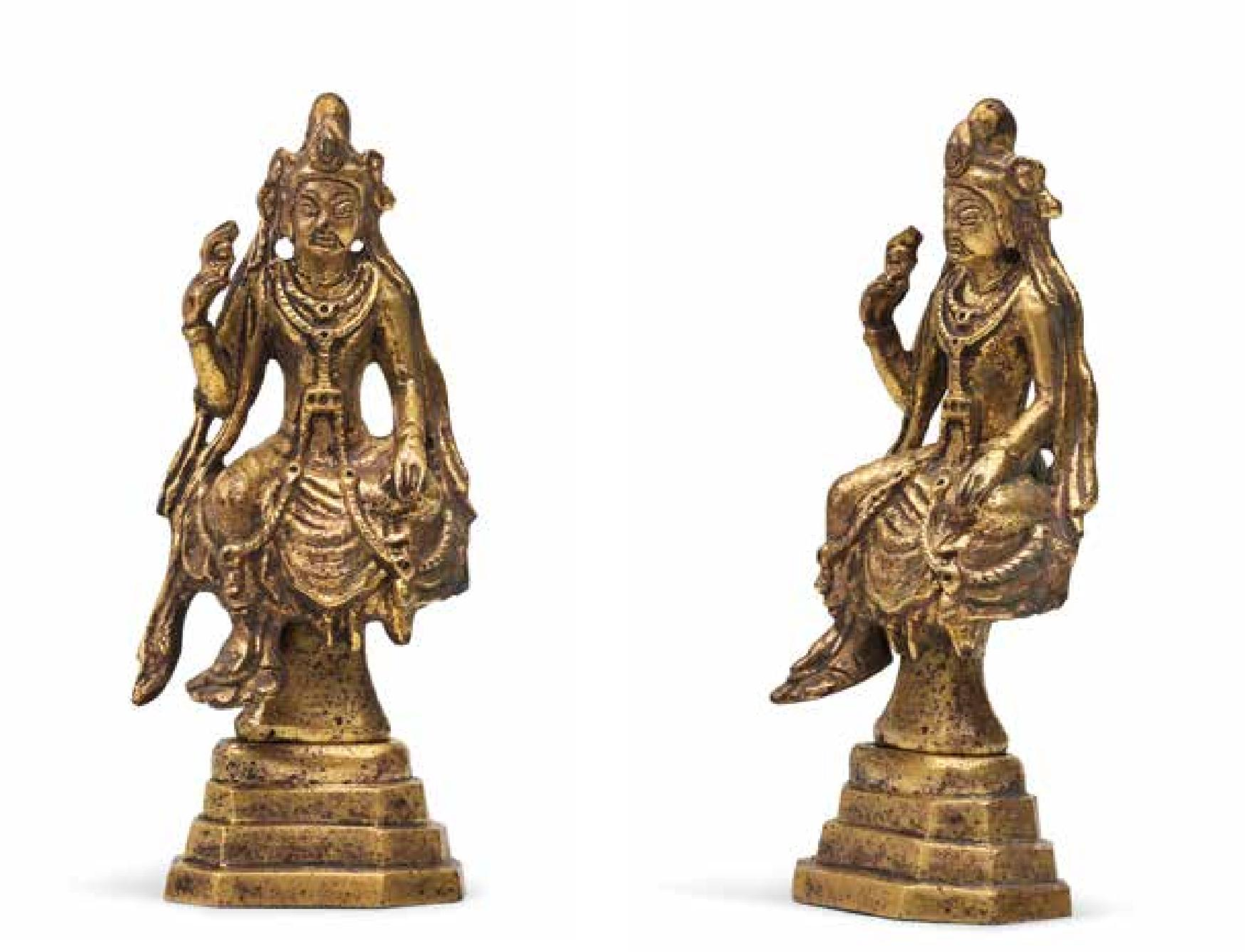
$2,500 - 4,000

唐末/遼 玲瓏鎏金銅仙人乘雁牌飾兩件

Provenance

Mathias Komor Chinese Art, New York, N315, according to label
Collection of Mr. and Mrs. Richard C. Bull
Sotheby's New York, 6 December 1983, lot 75

來源：
紐約 Mathias Komor Chinese Art 古董行，編號 N315，根據標籤
Richard C. Bull 伉儷舊藏
紐約蘇富比拍賣行，1983 年 12 月 6 日，拍品編號 75



(two views)

PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

102

A SMALL GILT BRONZE SEATED BODHISATTVA

Tang Dynasty

The deity with a benevolent expression, wearing a high hair bun fitted with a jeweled crown flanked by ribbon knots, the long sash wrapped around the shoulders and draped to either side, his right hand raised and holding a flaming pearl, his left hand resting on the left knee with right leg pendant supported by a lotus blossom, the jeweled necklaces converged at the chest with two long strings extended over the voluminous drapery, the back with a perforated square tab for insertion of a Mandorla, the waisted seat with stepped base, overall covered with rich gilding.
4 5/16in (10.9cm) high

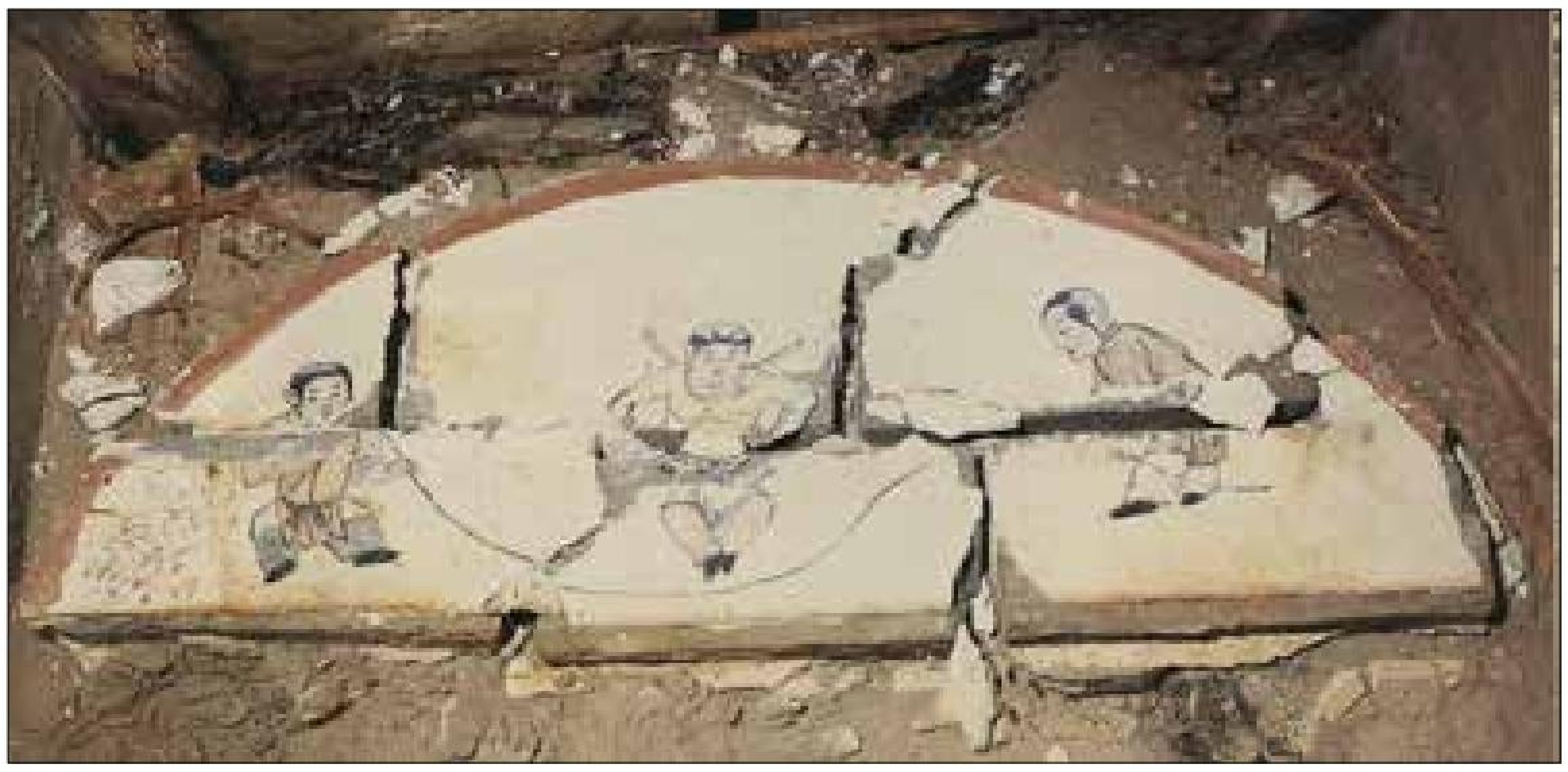
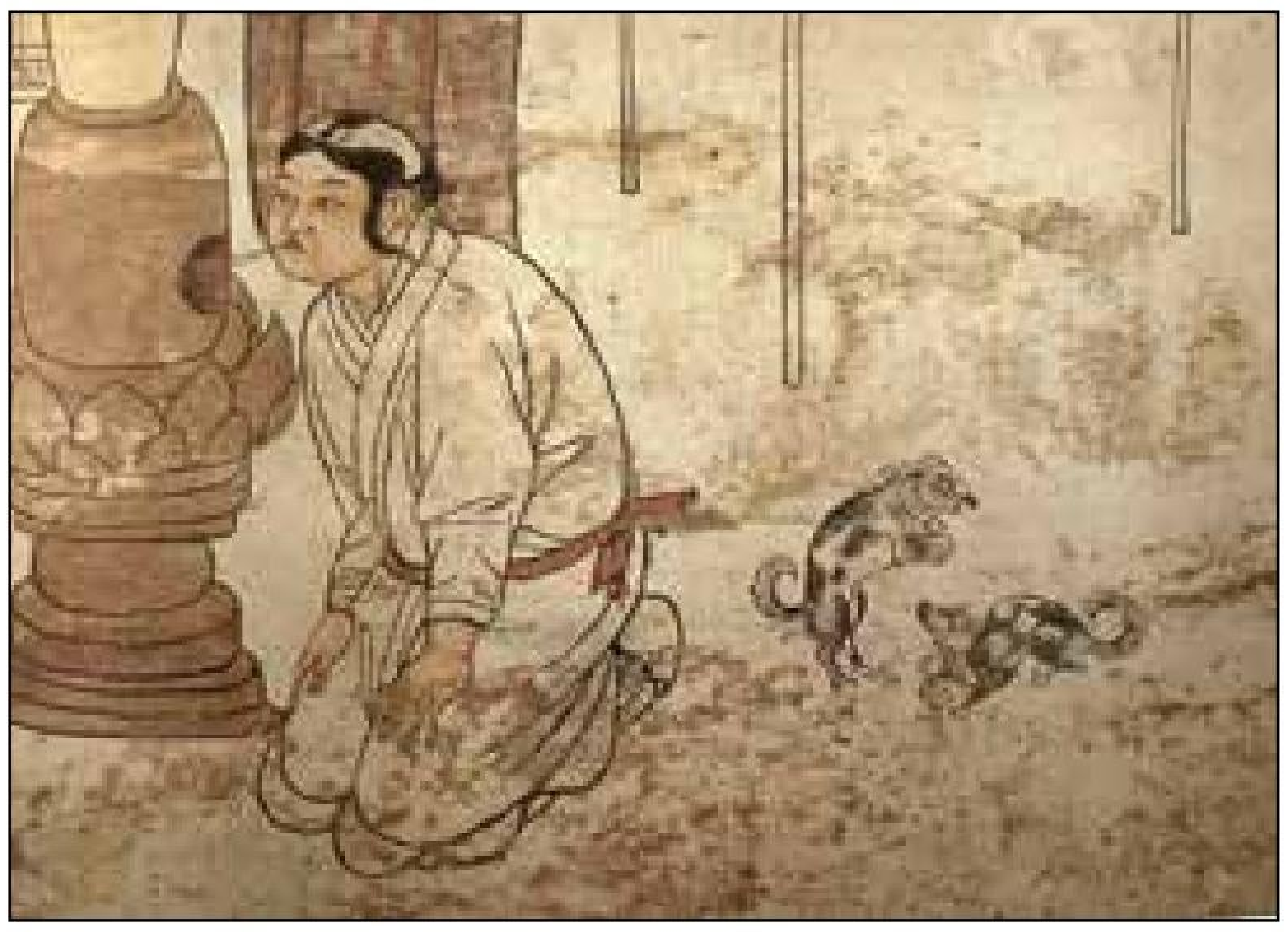
$8,000 - 15,000

唐 鎏金銅菩薩坐像

The present example may have belonged to a larger altar group, placed amongst the bodhisattvas and Buddhist disciples surrounding a Buddha. It is difficult to determine the iconography when out of context, but a Tang dynasty gilt bronze bodhisattva of similar pose in the collection of the Metropolitan Museum of Art is tentatively identified as Manjushri, the Bodhisattva of Wisdom, and illustrated by Leidy, *Wisdom Embodied: Chinese Buddhist and Daoist Sculpture in the Metropolitan Museum of Art*, New York, 2010, p. 177, no. A33.

Compare the similar gilt bronze seated bodhisattva supported by a pedestal base, but crudely cast compared to the present example, from the Kosugi Sōichi Collection and now in the Hamamatsu City Museum, illustrated in *Chūgoku no kondōbutsu, sekibutsu: Hamamatsu-shi Bijutsukan shozō Kosugi Sōichi korekushon*, Tokyo, 1994, p. 77, no. 51.

Compare also the gilt bronze bodhisattva of this type, from the collection of the Sano Art Museum, Mishima, illustrated in the catalog of the special exhibition, *Chūgoku no kondōbutsu: tokubetsuten*, Nara, Yamato Bunka-kan, 1992, p. 115, no. 83. Another similar gilt bronze bodhisattva supported by a square stand and with an openwork halo behind the head, in the collection of the Shanghai Museum is illustrated by Ji Chongjian, *Zhongguo jintong fo*, Taipei, 1995, p. 132, no. 74.

After *Tomb Murals of Liao Dynasty in Xuanhua*, Beijing, 2001

PROPERTY FROM A NEW YORK PRIVATE COLLECTION

103

A VERY RARE ENGRAVED ‘SKIPPING ROPE’ AND REPOUSSÉ-FOOTED SILVER DISH

Liao Dynasty

Depicting eight children playing in the wide-open field with a pet dog observing the activities on the side, the quadtrefoil barbed rim finely engraved with peony scrolls over ring-punched ‘fish roe’ ground, framed by a thin twisted rope and a rolled rim, the tall splayed foot with downward-pointing lappets above a row of *ruyi* heads in repoussé, also similarly finished with a twisted line and lipped rim, the metal tarnished to dark gray with patches of rusty-brown in areas.
6 15/16in (17.6cm) across; 1 1/2in (3.9cm) high

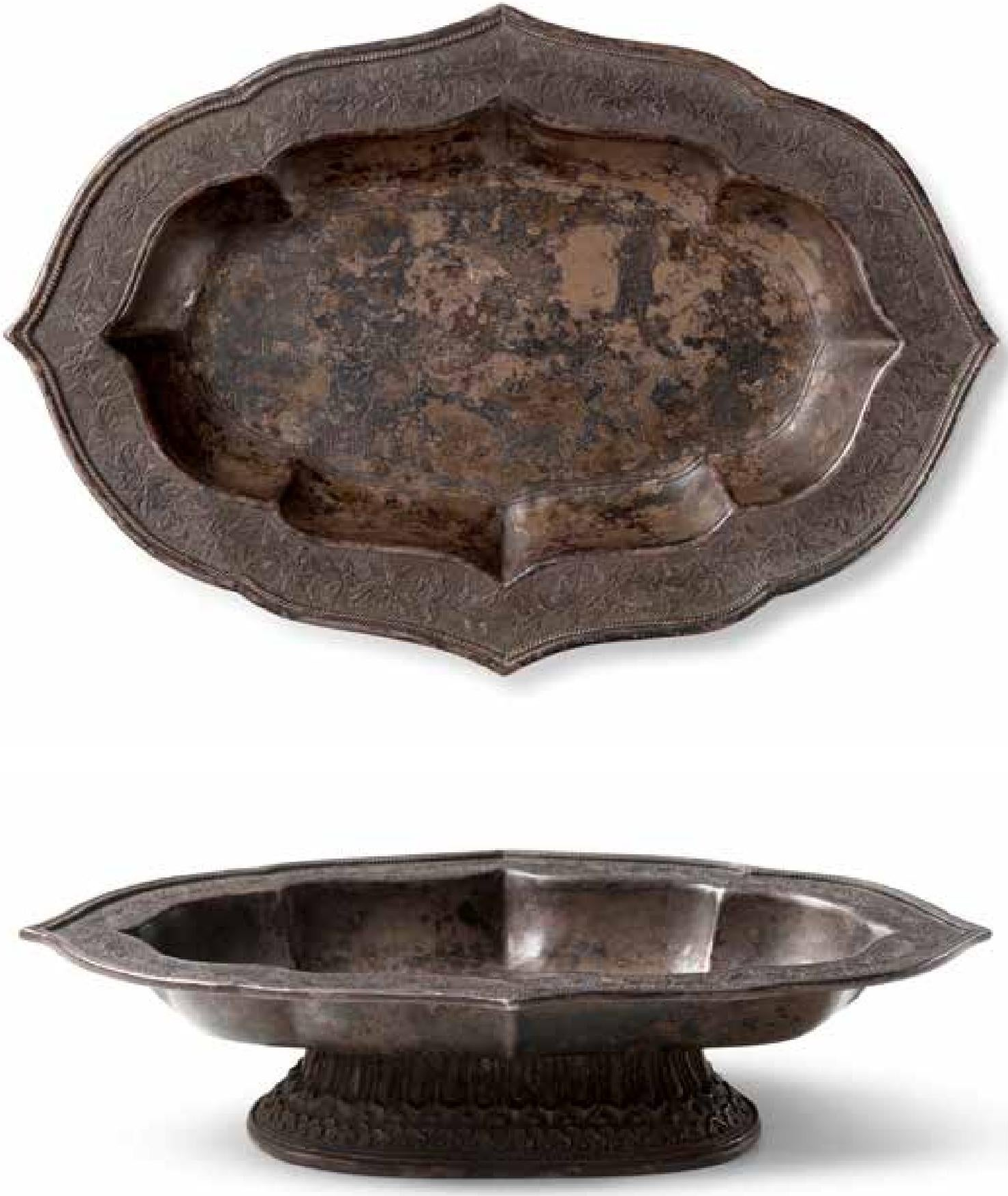
$6,000 - 8,000

遼 珍罕童玩跳索圖鏨花高足銀盤

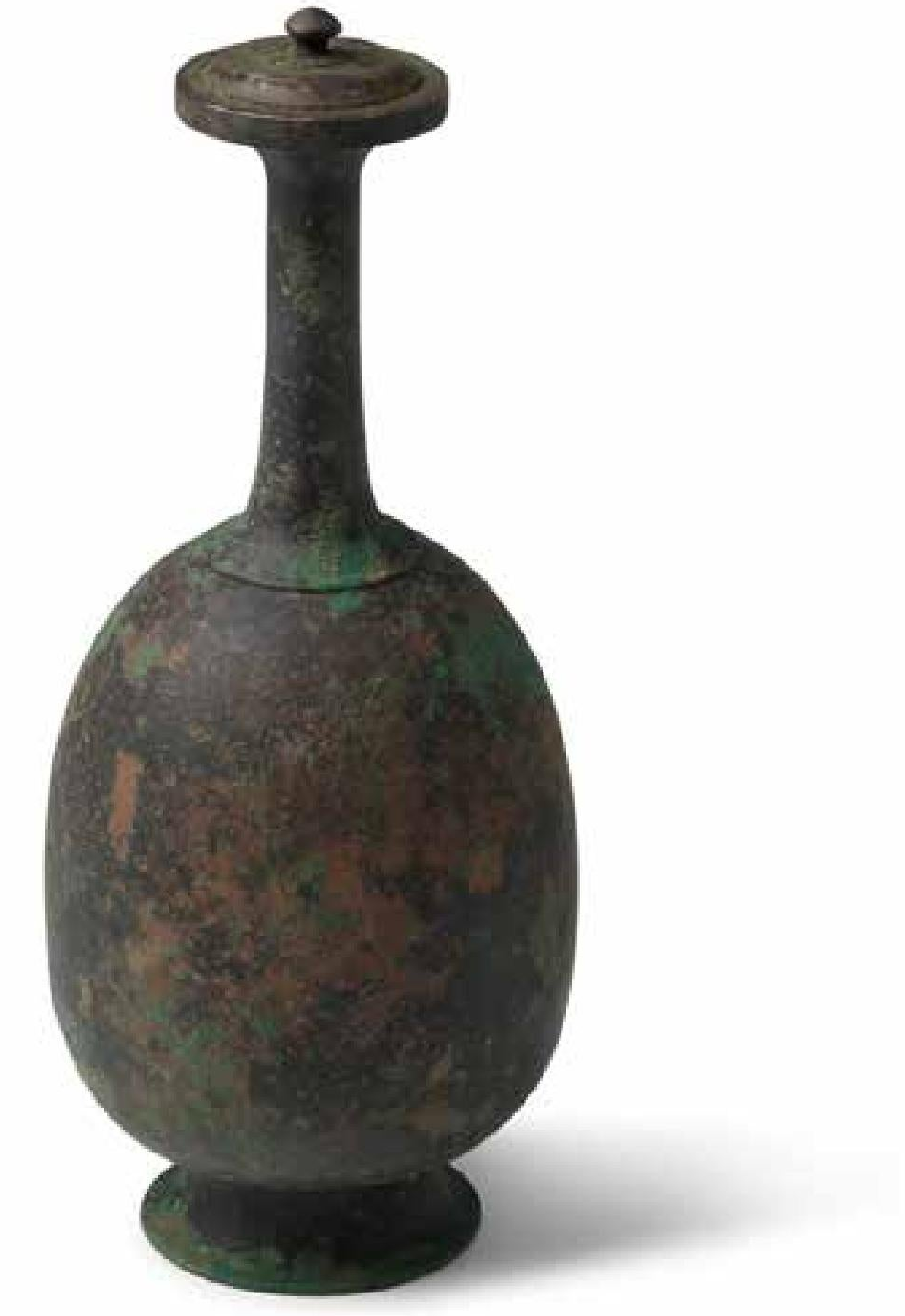
It is exceedingly rare to see the ‘skipping rope’ subject in ancient Chinese art. One example of three children playing skipping rope survived in the Liao mural, from the tomb of Zhang Kuangzheng at Xuanhua, Xiabali, Hebei province, is illustrated in *Tomb Murals of Liao Dynasty in Xuanhua*, Beijing, 2001. fig. 1 A pair of pet dogs were included in the mural depicting tea preparation, also from the tomb of Zhang Kuangzheng and illustrated in the same volume, op. cit. fig. 2

Footed dishes of quatrefoil or diamond shape are well known, but the repoussé foot on the present example is very unusual. The thin twisted line around the foot matches that at the rim of the dish, indicating that the footed dish was made with a coherent design throughout.

A silver dish of closely related form with repoussé border in the collection of the British Museum is illustrated by Rawson, *Chinese Ornament: The Lotus and the Dragon*, London, 1984, p. 102, fig. 83.



(two views)



PROPERTY FROM A NEW ENGLAND PRIVATE COLLECTION

104

A BRONZE BOTTLE VASE AND COVER
Tang Dynasty
Elegantly proportioned, the ovoid body with slender neck rising to a small trumpet mouth, the straight foot with splayed rim and inset base, the well-fitted cover with a bud-form knob, a long tweezer underneath the cover securing the vase and cover in place, the dark gray metal with green malachite and red cuprite in areas.
7 7/8in (20cm) high overall

$6,000 - 8,000

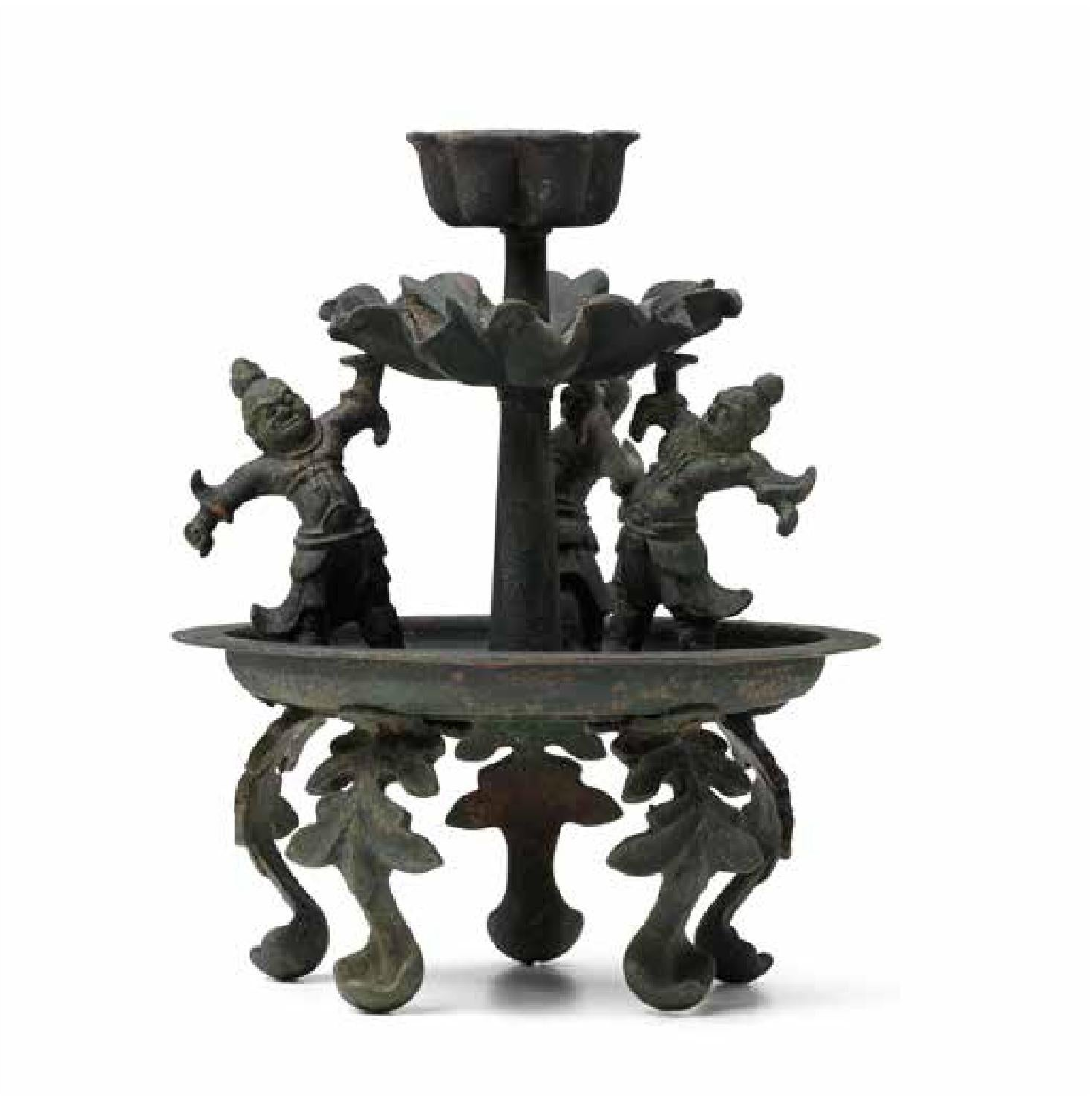
唐 青銅帶蓋淨瓶

Provenance
Collection of Zhuorantang

來源：
卓然堂藏

A very similar bronze bottle vase and cover in the Meiyintang Collection is illustrated by Krahl, *Chinese Ceramics from the Meiyintang Collection*, Volume Three (II), London, 2006, p. 324, fig. 18. See also a group of Tang dynasty bronze vessels including one bottle vase very similar to the present lot, illustrated in the catalog of the special exhibition, *Tang Pottery and Porcelain*, Nezu Institute of Fine Arts, Tokyo, 1988, p.56, no. 61.

For further discussion on bottle vases of this type used in Buddhist ceremonies, see lot 107 in this sale.



PROPERTY FROM A NEW ENGLAND PRIVATE COLLECTION

105

A RARE BRONZE OIL LAMP WITH FIGURAL DECORATION

Tang Dynasty

The rimmed drip pan supported by five leaf-form feet, the center post rising to a stylized lotus blossom to receive fuel, encircled by three figures of lokapala each extending one arm to support the lotus leaf, the bottom of the drip pan cast with two winged dragon-fish and cresting waves, the dark gray metal showing traces of green malachite and red cuprite.

5 1/16in (12.9cm) high

$10,000 - 15,000

唐 青銅天王花式五足油燈

Provenance

Collection of Zhuorantang

來源：

卓然堂藏

A very similar bronze oil lamp from the collection of Bruce and Ruth Stricker Dayton and previously sold by J.J. Lally & Co., was sold at Sotheby's New York, 22 September 2021.

PROPERTY FROM A NEW ENGLAND PRIVATE COLLECTION

106

A PAIR OF BRONZE STUPA-FORM INCENSE CONTAINERS

Tang Dynasty
Each with compressed globular body supported by waisted pedestal foot, the domed cover surmounted by a stupa-form finial, the metal with black patination and a thin layer of malachite encrustations.
each 8 7/8in (22.5cm) high
(2).

$20,000 - 30,000

唐 青銅塔形香盒成對

Provenance
Collection of Zhuorantang

來源：
卓然堂藏

Bronze containers of this form were often identified as reliquary because of the stupa form, but recent scholarship has re-attributed them as incense containers. See, for example, a very similar Tang dynasty bronze stupa-form container in the Japanese Imperial Repository at Shōsō-in, Tōdai-ji Temple, Nara illustrated by Yang Zhishui, *Xiang shi*, Hong Kong, 2014, p. 12, pl. 1.18:1, citing another example unearthed from Ruichang, Fanzhen, Jiangxi province in pl. 1.18:2, described by the author that they usually appeared as a pair and placed to flank the bronze censer.

A very similar bronze stupa-form container in the collection of the Minneapolis Institute of Art, Gift of Ruth and Bruce Dayton, is illustrated on the museum's website, accession number 99.178.1a,b.

PROPERTY FROM A NEW ENGLAND PRIVATE COLLECTION

107

A RARE BRONZE ELEPHANT-SPOUTED WATER VESSEL AND COVER, *KUNDIKA*

Tang Dynasty

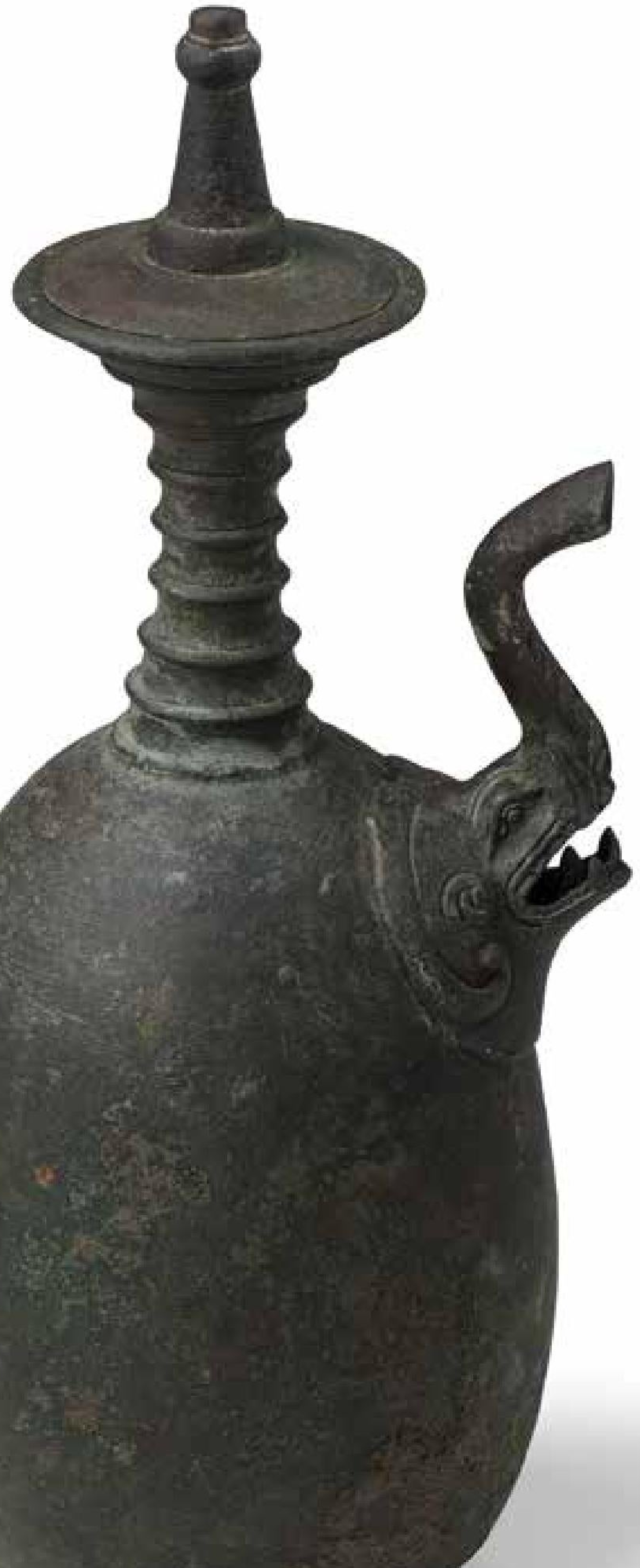
The long ovoid body with an elephant head surmounted at the shoulder, its trunk raised and mouth open in the shape of a spout, the slender neck rising to a trumpet mouth and boldly decorated with horizontal ribs, the well-fitted cover with a nozzle-shaped finial, the long tweezer underneath securing the vessel and cover together, the dark grey metal with scattered encrustations throughout.
9 7/8in (25.1cm) high

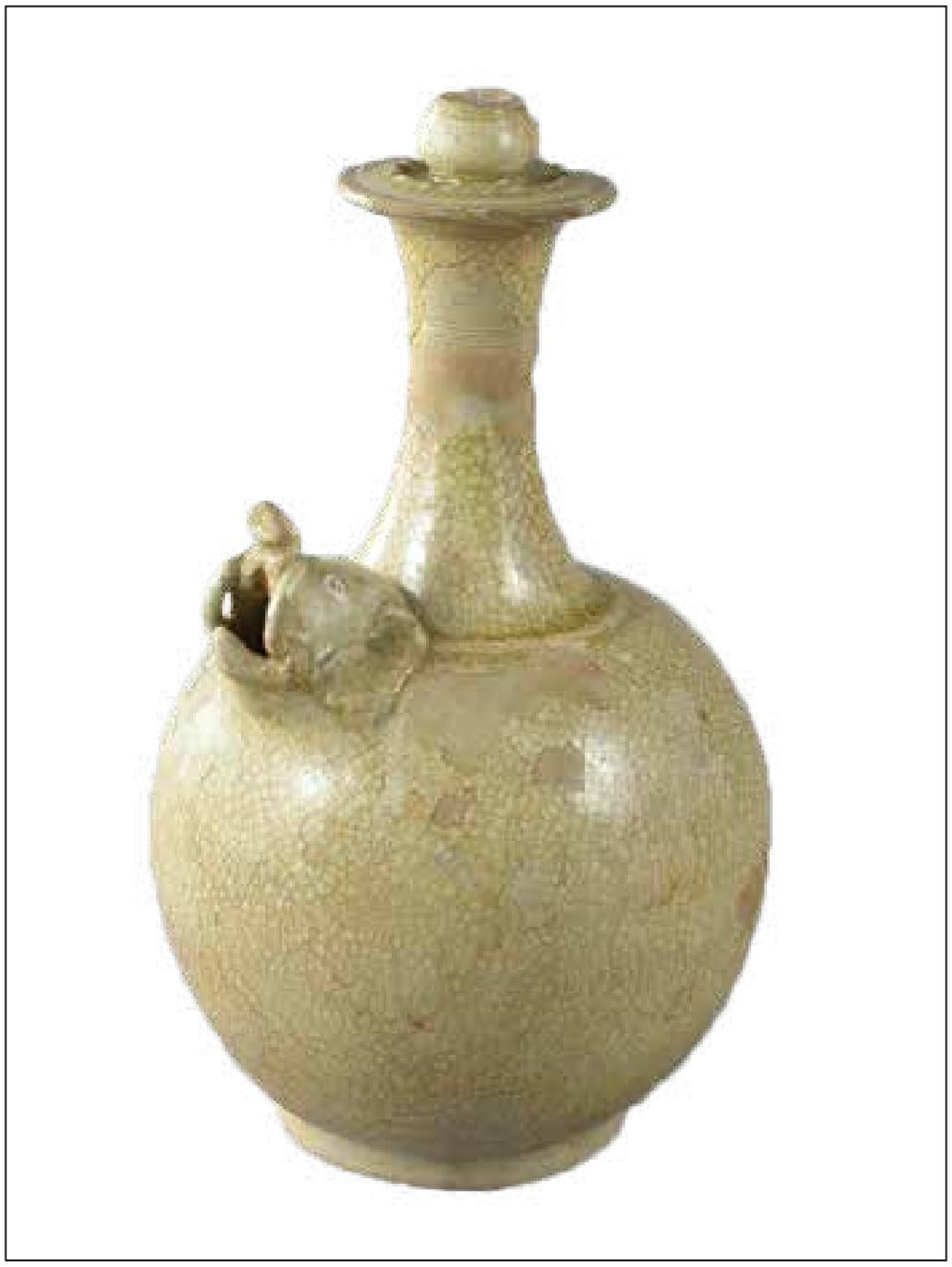
$18,000 - 25,000

唐 青銅象首帶蓋淨瓶

Provenance
Collection of Zhuorantang

來源：
卓然堂藏





A Celadon-Glazed Water Vessel with Elephant-Head Spout
Sui Dynasty, 22.8cm high
Jiangxi Provincial Museum

Bronze 'pure water' vessels with elephant spouts are rare. Few examples are known to connoisseurs and scholars, but none as elegant as the present lot with a well-balanced proportion, a finely cast elephant-head spout, defined edges of the ribs, and the well-fitted cover.

Water vessels of this type, with or without the spout, have appeared in the hands of bodhisattvas and on Buddhist mural paintings. Scholars today agree that these vases may have been part of Buddhist rituals brought over to China along the silk road. A spout in the form of an elephant, a symbol closely associated with Buddhism, also appeared in ceramics. Compare the celadon-glazed bottle vase with an elephant-head spout and nozzle-shaped finial above the neck, in the collection of the Shanxi Provincial Museum and illustrated on the museum's website, described as Sui dynasty.

This iconic water vessel form had a deep impact on ceramics of the later period, such as the Northern Song Ding ware *kundika* of closely related form with a dragon-head spout discovered at the offering chamber of the Jingzhi Temple in Ding County, Hebei province, illustrated in the catalog of the special exhibition, *White Porcelain of Ding Yao*, Nezu Institute of Fine Arts, Tokyo, 1983, p. 136, no. 6.

The ribbed neck on the present example is another unique feature passing from bronze to porcelains in the later dynasties. Compare, for example, the phoenix-headed ewer with globular body and ribbed neck, in the Meiyintang Collection and illustrated by Krahl, *Chinese Ceramics from the Meiyintang Collection*, Volume Three (II), London, 2006, p. 399, no. 1402, described as Xicun kilns, Guangdong province, Northern Song dynasty.

A very similar Tang dynasty bronze 'elephant head' *kundika* was sold in Christie's Hong Kong, 30 May 2018, lot 2901. Another similar bronze *kundika* of squattier body from the collection of Edith and Stuart Cary was sold at Sotheby's London, 25 October 2023, lot 33.

PROPERTY FROM A SAN FRANCISCO PRIVATE COLLECTION

108

A GILT BRONZE FIGURE OF A FEMALE IMMORTAL
16th/17th century
Standing in a solemn posture clasping her hands under a cloth at her chest to hold an offering, the rounded face with delicate features framed by an elaborate 'phoenix' crown tied with curled ribbons behind the large earrings, a long ribbon draped over the 'cloud' collar and tasseled shawl, an elaborate ensemble of jeweled necklace over the long robe, the upturn tip of the shoes emerging from the hem, the interior cast hollow with two short pegs at the rim for placement, the metal gilded all around with a few areas of encrustation.
20 1/2in (52.1cm) high (wood stand).

$30,000 - 50,000

十六/十七世紀 鎏金銅仙姑立像

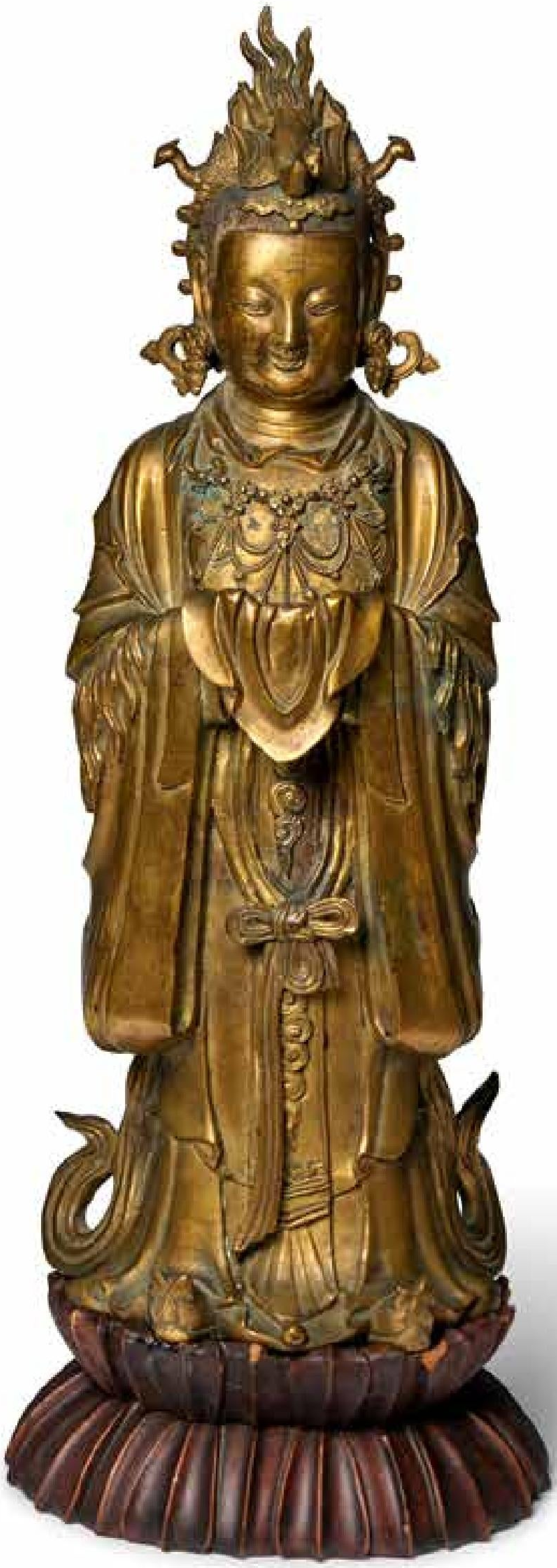
Provenance
Purchased in 1968, Hong Kong, The Great Wall, by repute.

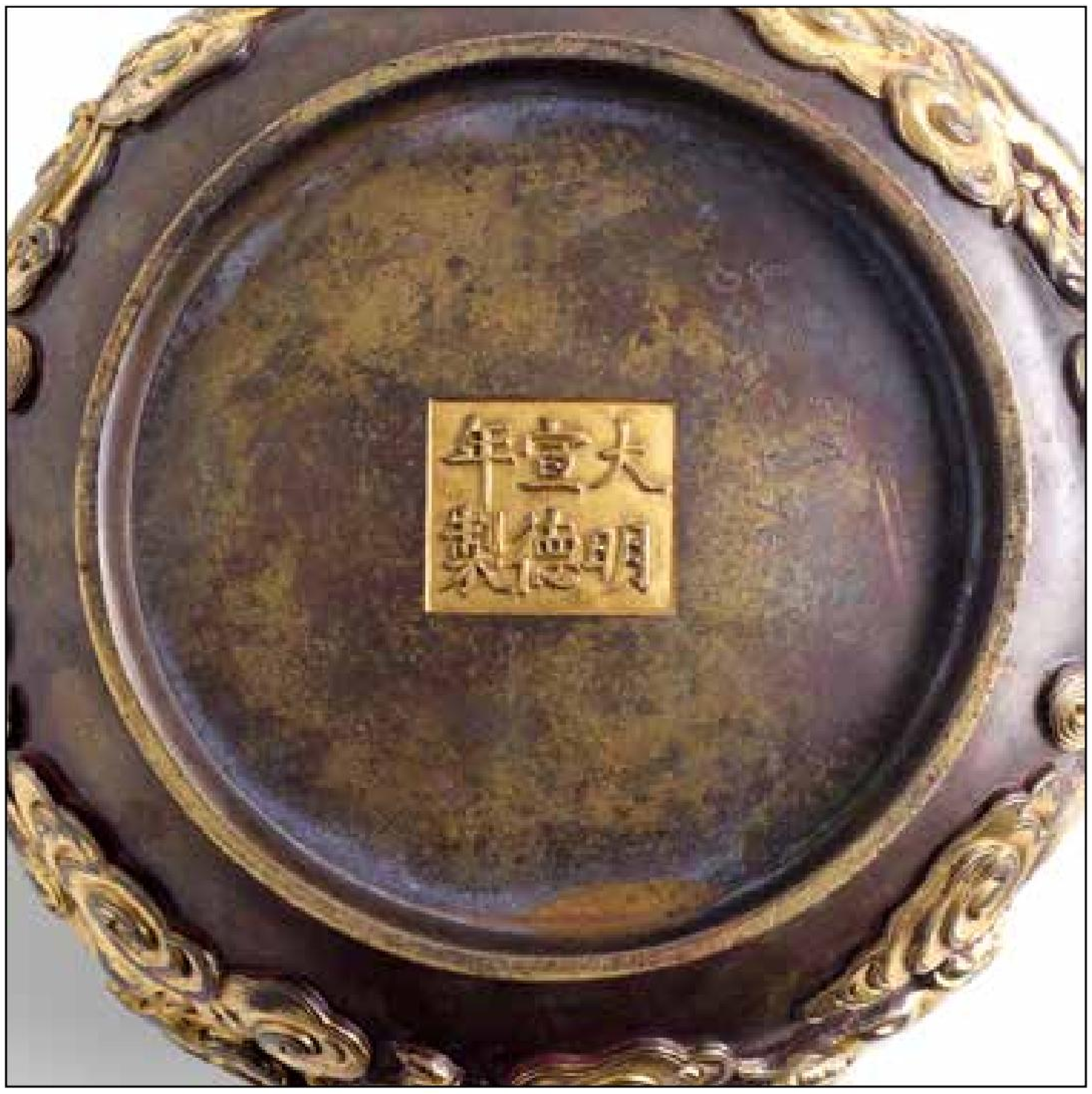
來源：
據 1968 年 購於香港 The Great Wall 古董行

This figure, by her 'phoenix crown' is most likely Xiwangmu, the Queen immortal of the Western paradise. who was one of the oldest female deities of China. In some early classic texts, such as Shanhai Jing (The Classic of Mountains and Seas, finished in 4th century BC), Xiwangmu was depicted as wild and feral befitting her ferocious personality. She emerged as a fully-fledged Daoist goddess in the scriptures of the Shangqing (Highest Purity) school of religious Daoism during the Eastern Jin dynasty, 4th century. Texts described her as having the appearance of a human woman, though she retained some animal characteristics — notably, tiger's teeth and a leopard's tail.

Xiwangmu is a patron deity of women and a divine teacher who could control the length of people's lives, with the cultivation of virtue and immortality. In the Ming dynasty, her appearance further developed as a serene female figure, usually similar to other female deities' face, such as Guanyin and Bixia Yuanjun.

For a slightly smaller and finely cast seated gilt bronze figure of this type, see one sold at China Guardian, May 18, 2014, lot 3730. Compare the appearance of the current lot with a gilt bronze figure of Bixia yuanjun, Ming dynasty, in the British Museum, London (acc. no.1908,0420.6). An unusual large gilt bronze figure of Bixia Yuanjun, Ming dynasty, was sold at Christie's New York, March 21-22, 2013, lot 1264. See also a gilt-lacquered bronze figure of Bixia Yuanjun, late Ming dynasty, which was sold in our Hong Kong rooms, May 29, 2018, lot 10. A comparable gilt lacquered bronze figure of Xiwangmu standing on a footed pedestal base was sold in our Hong Kong rooms, May 27, 2021, lot 18.





PROPERTY FROM A PRIVATE RELIGIOUS INSTITUTION

109

A GILT-BRONZE 'DRAGON' *GUI*-FORM CENSER

Xuande Mark, 17th century

Heavily cast in high relief, the compressed globular body rising from a short splayed foot to a flaring rim, the body decorated with a sinuous three-clawed bushy-tailed dragon on each side amidst swirling *ruyi*-shaped cloud scrolls, all richly gilded to highlight the design against the plain, coppery-bronze ground, the shoulders flanked by a pair of mythical elephant-head handles with trunk and tusks and a lions mane, the base cast with six-character *Xuande* mark within a recessed rectangular panel finished with gilding, the base slightly convex.

7 1/2 in (17.8cm) across handles; 5 3/16in (13.3cm) diam across rim

$7,000 - 10,000

十七世紀 「大明宣德年製」款 雲龍紋簋式銅爐

See Sotheby's Hong Kong, 5th October 2011, lot 1943, for another gilt-bronze example of similar fine casting and attributed to the Xuande period.

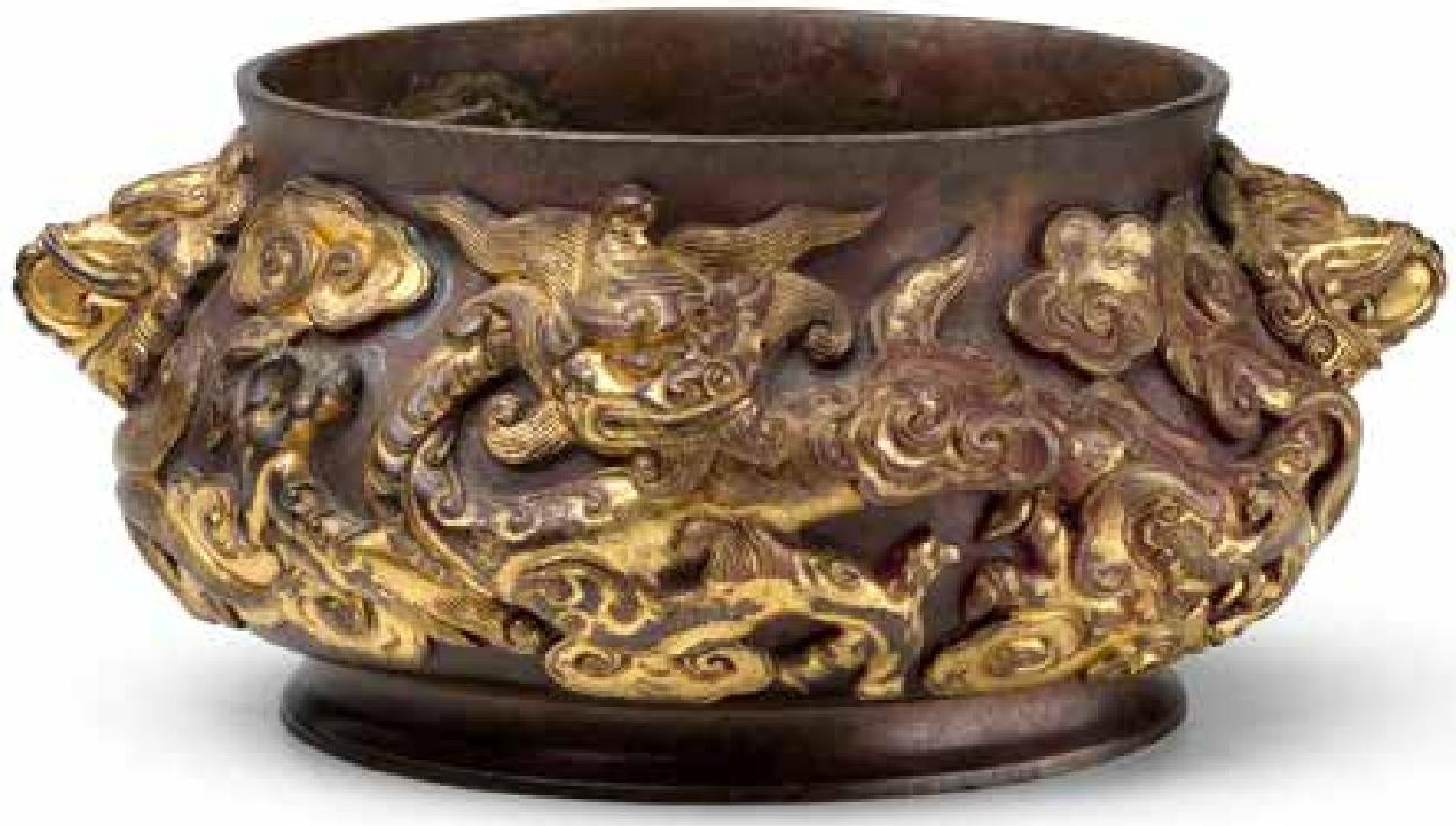
This type of cast bronze censer has raised considerable debate as to the period of production. With arguments, both in favor of a Xuande period designation (1426-35), or indeed as apocryphally marked, but of 17th or 18th century manufacture. Certainly, dynamic scenes of dragons amidst clouds can be found on Xuande period porcelains and lacquer of the period.

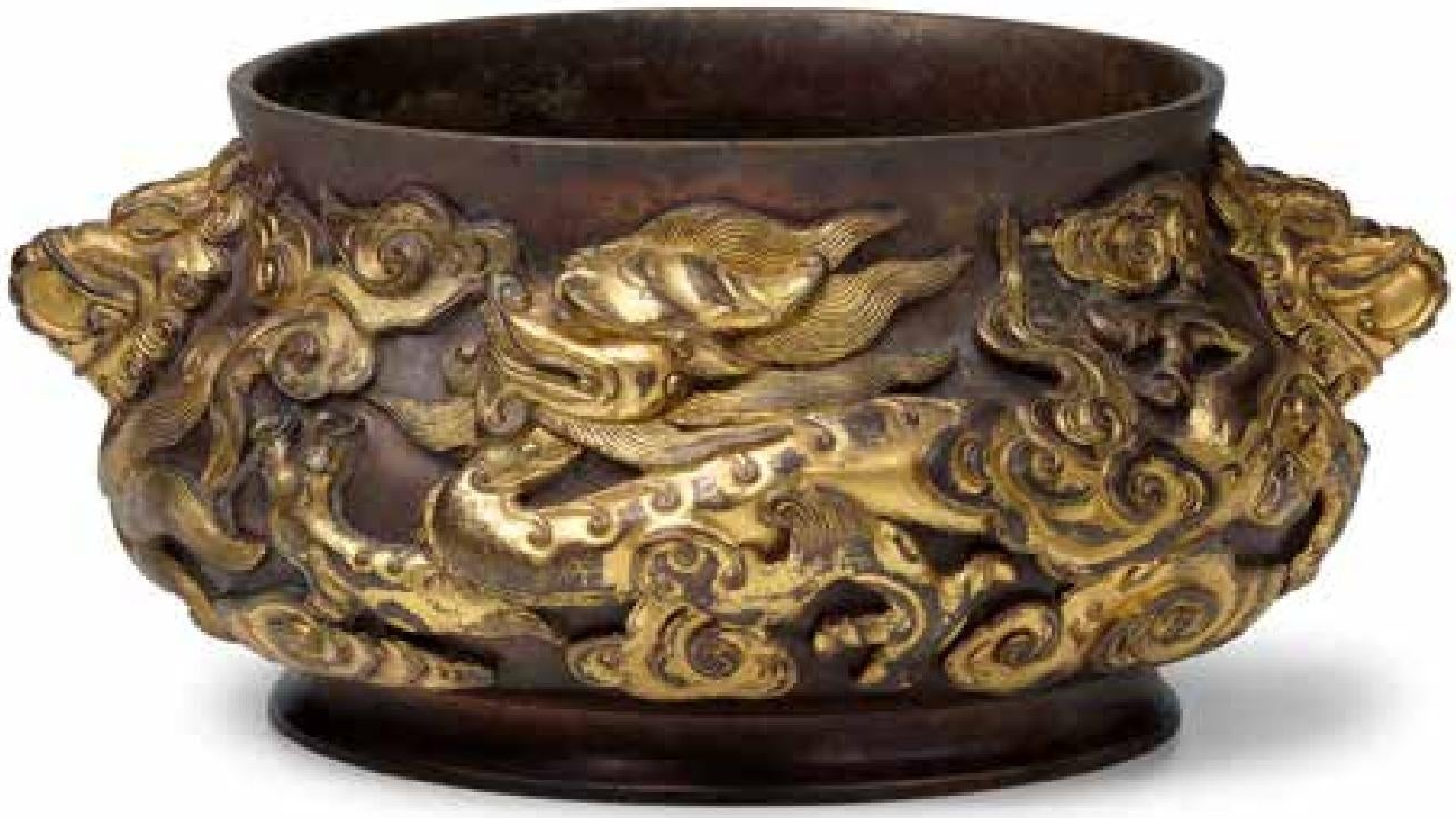
For another example of this form, see the Oriental Ceramic Society of Hong Kong exhibition 'Arts from the Scholar's Studio', Fung Ping Shan Museum, Hong Kong, 1986, *Catalogue* no. 139, and later sold as late Ming dynasty, 17th century at Christie's Hong Kong, 27th May 2008, lot 1912. Like the current incense burner, its vigorous high-relief casting is clearly related to carved lacquer of the period.

Compare also a censer of this type, with a Xuande reign mark and possibly of the period, included in the exhibition 'The Second Bronze Age. Later Chinese Metalwork', Sydney L. Moss Ltd., London, 1991, *Catalogue* no. 44.

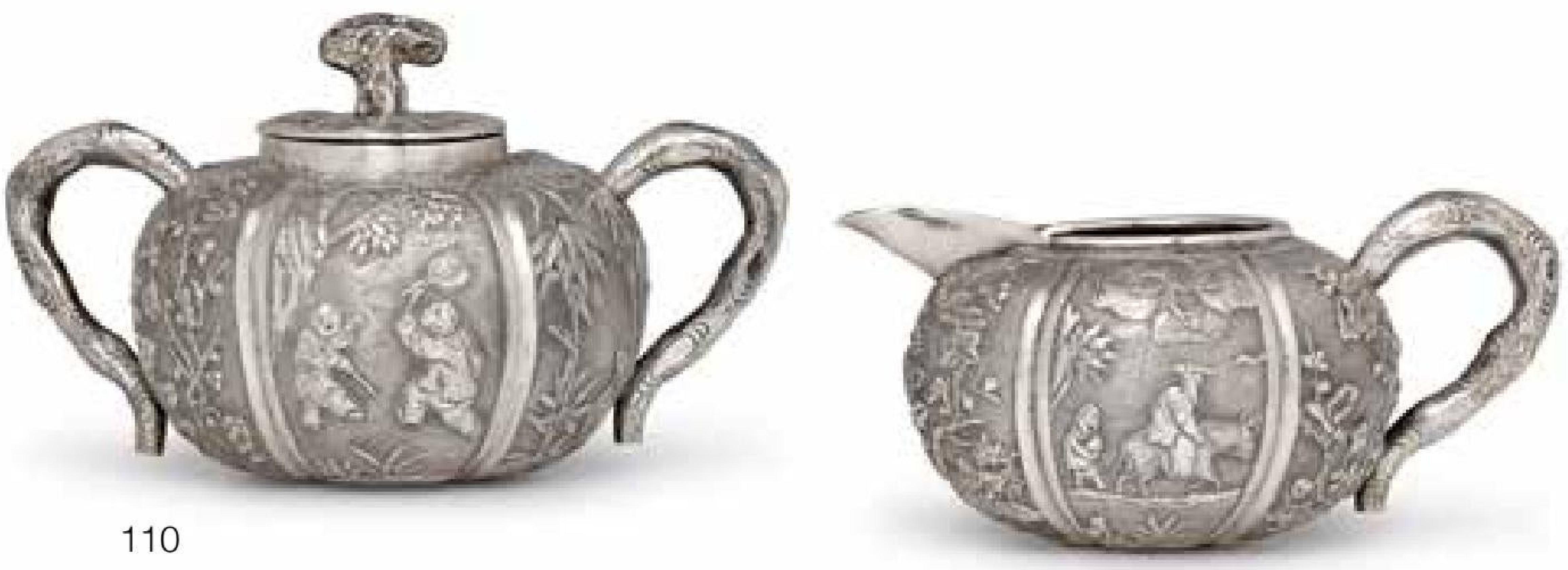
See also a related Xuande-marked bronze incense burner sold at Sotheby's Hong Kong, 6th April 2016, lot 3664, from the collection of Robert E. Kresko, that has more sinuous dragons with bifurcated tails replacing the bushy tails of the example offered here. It is also illustrated by Philip K. Hu, *Later Chinese Bronzes, The Saint Louis Art Museum and Robert E. Kresko Collections*, Saint Louis Art Museum, 2008, pp. 122-125, no. 24.

Another similar example in the Victoria and Albert Museum, London, attributed to 18th century, is illustrated by Rose Kerr, 'A Preliminary Note on Some Qing Bronze Types', *Oriental Art*, vol. XXVI, no. 4, 1980/81, fig. 10; and another ungilt example with loose rings attached to the handles, was sold at Christie's Hong Kong, 30th May 2016, lot 3009.





(two views)



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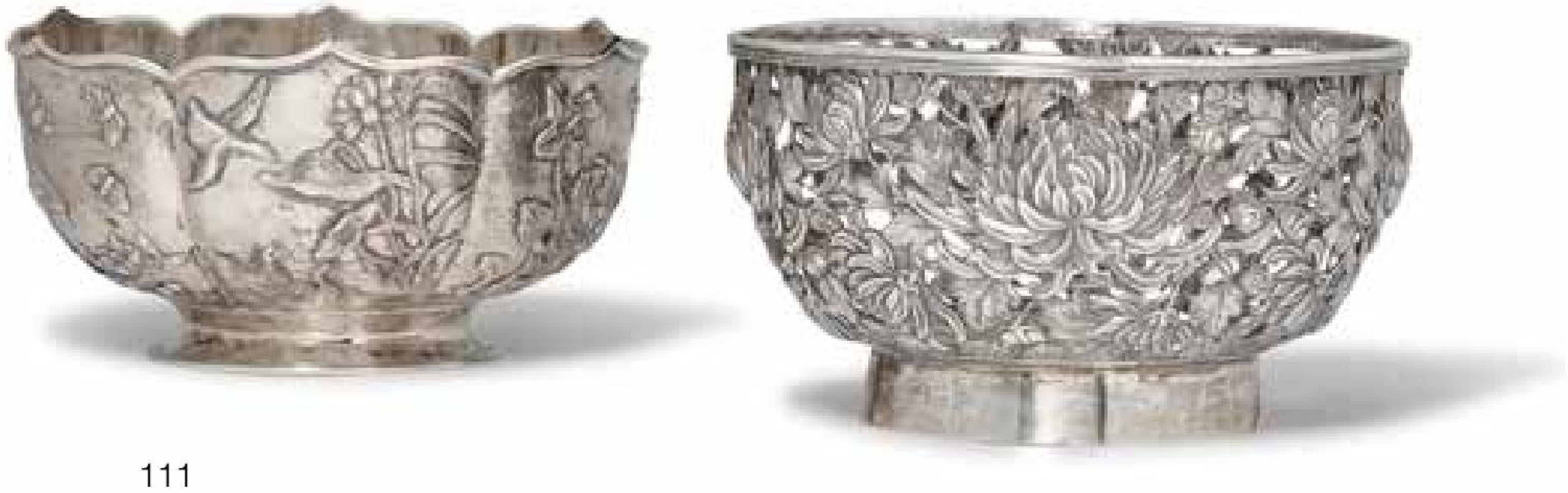


111

PROPERTY FROM A LADY

110

A CHINESE EXPORT SILVER TWO-HANDLED SUGAR BOWL AND COVER; AND ASSOCIATED SMALL CREAM JUG

Both with Wing Hing, Yilong, 90 marks
Each of six-lobed melon shape, with various alternating panels figural and foliage design, the sugar bowl including a crane and bamboo panel, flowering chrysanthemum, two panels with boys at play and prunus panels, the cover with a pine landscape finial of irregular cloud form; the cream jug similarly decorated but with one figural panel depicting a rider on a donkey and his assistant walking behind, each vessel with branch-form handles.
sugar bowl and cover 6 3/4in (7.1cm) across handles;
cream jug 5 5/8in (14.3cm) across handle and spout
(2).

$1,000 - 1,500

中國外銷雙耳銀糖罐 銀奶盅 各含「WH」「鎰隆」「90」印記

PROPERTY FROM A LADY

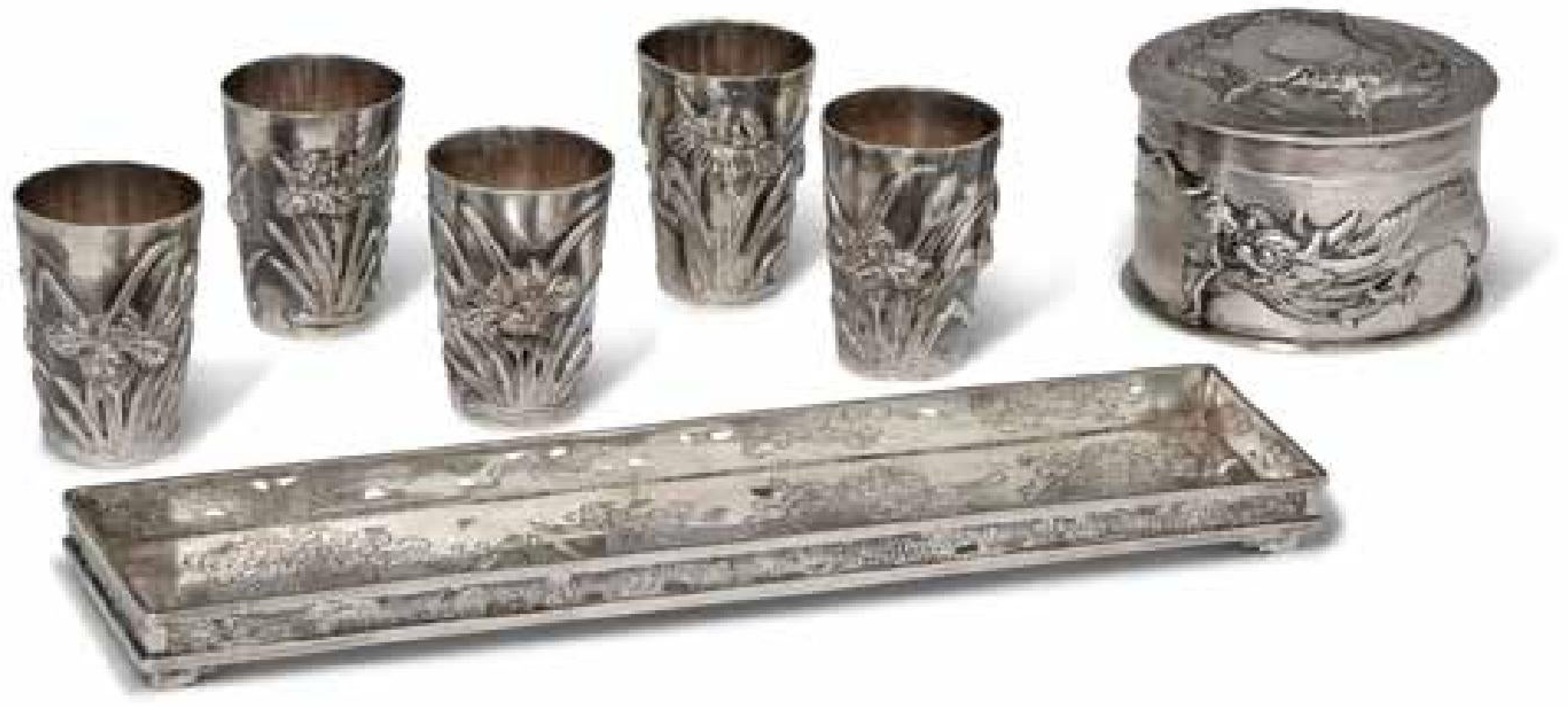
111

TWO CHINESE SILVER BOWLS

One stamped Wahshing and Qiuji, the other with the initials IC and Xiechang
The first bowl (without glass liner) has a reticulated repousse design of flowering chrysanthemum, buds and leafy stems, the bowl supported on a simple plain spreading foot, the slightly convex base stamped twice with the makers name Wahshing and the character *Qiu*; the second of hexafoil petal form, each lobe decorated with a variety of flower, tree and bird decorations, the slightly convex base stamped IC and with two characters *Chang Xie*.
5 3/16in (13.2cm) diam and 5 5/16in (13.6cm) across
(2).

$1,000 - 1,500

中國外銷銀碗兩件 含印「WAHSHING」「求記」及「IC」「協昌」



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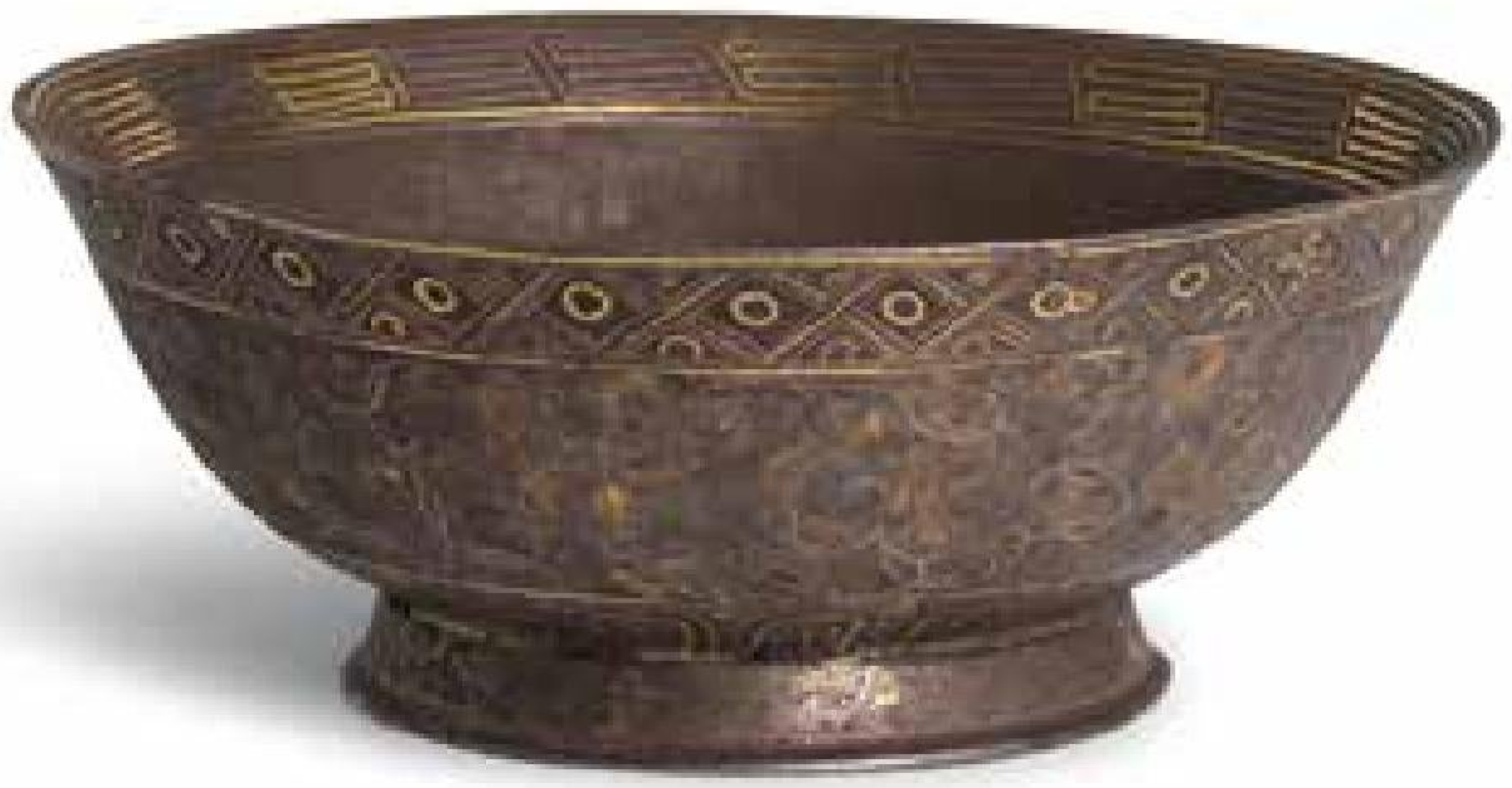


113

PROPERTY FROM A LADY

112

A CHINESE EXPORT SILVER RECTANGULAR TRAY; FIVE SMALL SILVER BEAKERS; AND A CIRCULAR 'DRAGON-DECORATED' SILVER BOX AND COVER

Tray: Stamped Wang Hing 90 and Yuan mark; Five beakers: Wang Hing and Jie and 90 mark (1875-1930); Cylindrical box and cover: Zee Wo and Company mark (1900-1940) Shanghai

The tray with short-railed sides and engraved with chrysanthemum; the beakers with a repousse design of iris; the cylindrical box and cover with a repousse design of a three-clawed dragon to the sides and the cover, on a lightly hammered matte ground.

tray: 11in (27.9cm) wide
beakers:2 1/2in (6.4cm) high
box and cover: 3 3/4in (9.5cm) across
(7).

$1,500 - 2,500

中國外銷長方菊紋銀盤 含印 「WH90」「垣」
鳶尾花紋銀酒杯五件 含印「WH」「皆」「90」
龍紋銀圓盒 含印「ZEEWO」「均__」

Provenance

The small beakers and tray: Ralph M. Galleries, New York

來源：
長方銀盤暨鳶尾花紋銀酒杯五件：紐約 Ralph M. Galleries 古董行

PROPERTY FROM A SAN FRANCISCO BAY AREA COLLECTION

113

AN UNUSUAL INLAID SILVER BOWL

18th century

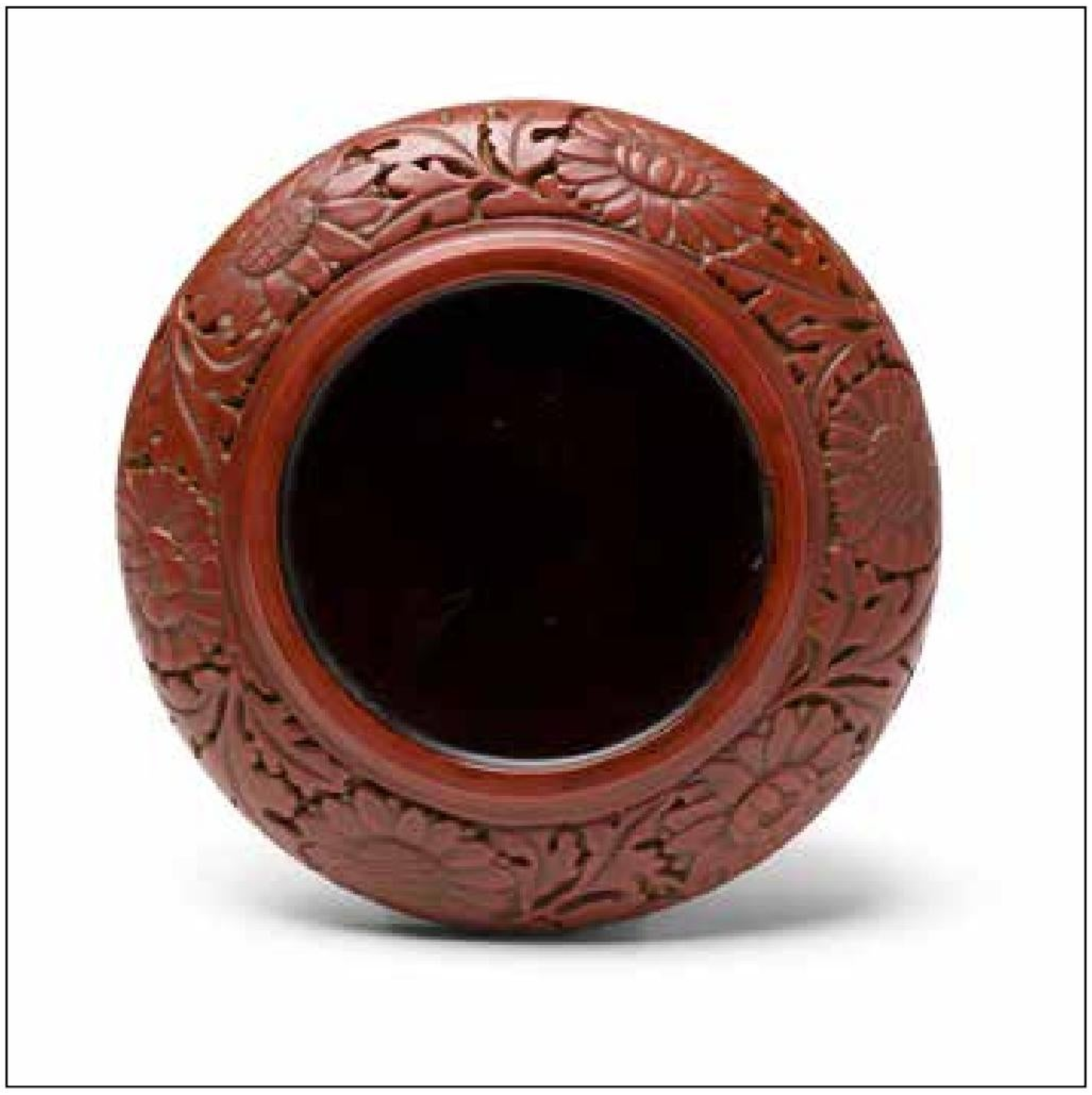
Raised on a splayed ring foot, the exterior finely with wide band of interlocking lotus flowers and leafy foliage elegantly rendered in a fine network of gold and silver inlays set between bands of lotus petals and the base and sawtooth diaper patterns below the rim, the interior well inlaid with a double *vajra* under a narrow geometric band at the rim, the interior of the base inlaid with a *yinyang* medallion.

5 1/8in (13cm) diam; 2in (5.1cm) high

$5,000 - 7,000

十八世紀 珍罕錯金蓮紋銀碗

This fine bowl, with its elegant combination of superb inlaid metal work and Buddhist symbolism was likely created for use in high-level ritual practice.



PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

114

A RARE CARVED CINNABAR LACQUER 'CHRYSANTHEMUM' DISH

Ming Dynasty, 15th/16th century
Deeply carved on the interior five leafy sprays of chrysanthemum flowers and buds showing the yellow base layer in-between, the rolled rim plain, the exterior carved with six chrysanthemum flowerheads and leafy stems, all supported by a short ring foot, the underside lacquered dark brown.
5 3/4in (14.5cm) diam (Japanese box).

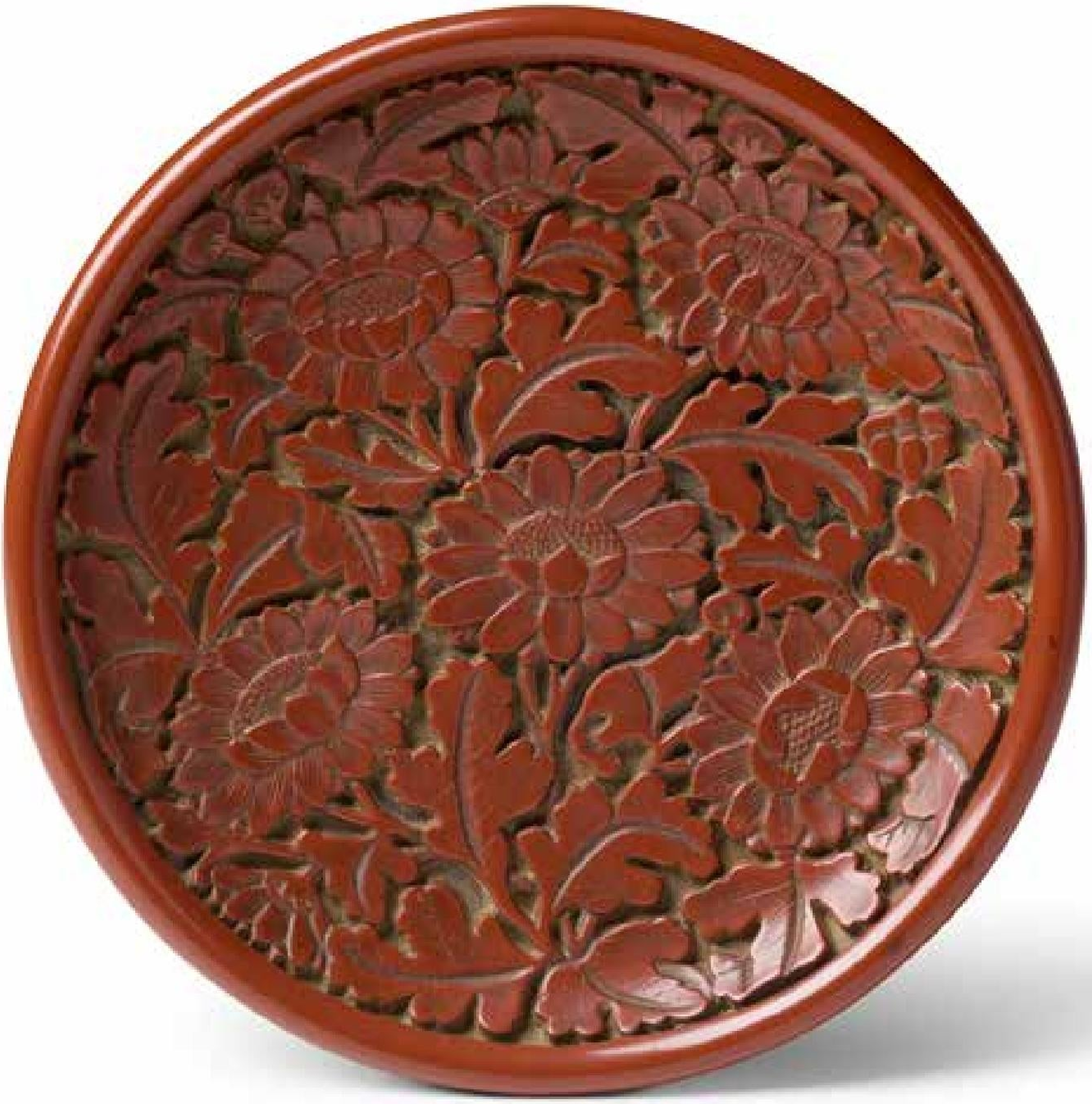
$15,000 - 20,000

明 十五/十六世紀 剔紅菊花圓盤

Provenance
Christie's New York, 4 June 1992, lot 128

來源：
紐約佳士得拍賣行，1992 年 6 月 4 日，拍品編號 128

A nearly identical carved cinnabar lacquer 'chrysanthemum' dish with an incised Yongle mark, in the collection of the Palace Museum, Taipei, is illustrated in *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, p. 36, no. 017, described as 15th-16th century.



PROPERTY FROM A PRIVATE AMERICAN COLLECTION

115

A LARGE CARVED CINNABAR LACQUER 'FIGURAL' BOX AND COVER

Qianlong period
Exquisitely carved on the top of the cover a medallion depicting a fisherman with two children surrounded by an idyllic landscape, on the riverbank a woodcutter reading a book in his hand while walking, the sides of the cover and the box decorated with panels of flowers alternating the 'Eight Buddhist Emblems', *bajixiang*, the short ring foot decorated with keyfret, the underside and interior lacquer black.
13 13/16in (35cm) diam

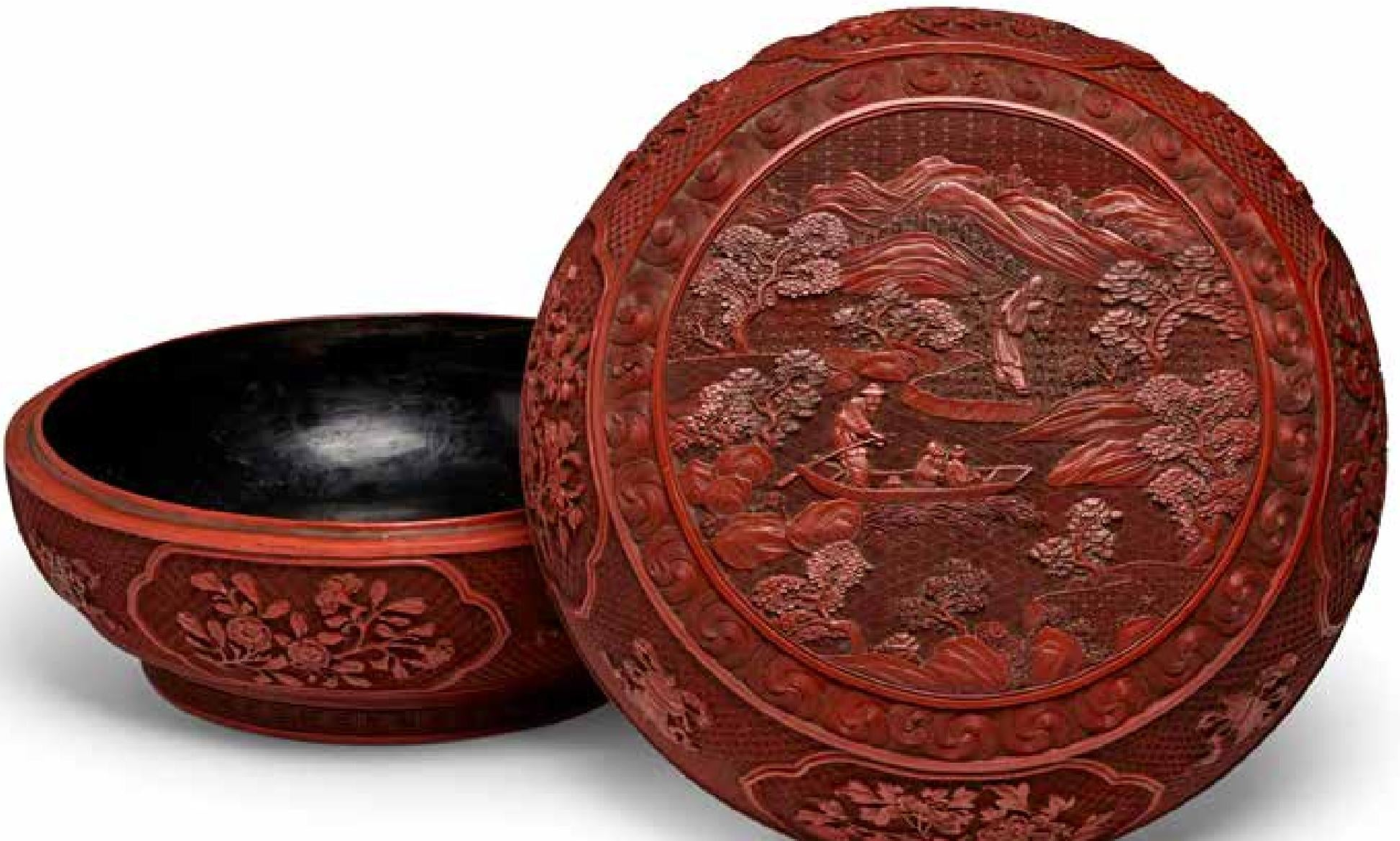
$15,000 - 25,000

清乾隆 剔紅開光漁樵圖捧盒

Provenance
Collection of H. Robert Lee (1936-2014), thence by descent

來源：
H. Robert Lee (1936-2014)舊藏，後於家族承繼

Compare the carved cinnabar lacquer box of this type, in the collection of the Palace Museum, Taipei, illustrated in *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, p. 152, no. 160.



PROPERTY FROM VARIOUS OWNERS

116

A RARE AND IMPOSING CARVED CINNABAR LACQUER BRUSH

Ming Dynasty, 16th century

Finely carved with bold designs depicting a continuous landscape with the central scene of a hermit standing on the bridge with his servant holding a *guqin* wrapped in cloth, upstream at the riverbank a younger scholar with two servants each holding an offering dish, a towering gnarled old pine surrounded by mountain peaks, the three-storied pagoda and a temple nestled between distant mountains, all deeply carved and over a diaper and wave ground, a deeply carved *shou* character at the end of the brush holder.
handle 9 3/4in (24.7cm) long; overall 13in (33cm) long
(Inscribed Japanese wood box and brocade bag).

$60,000 - 80,000

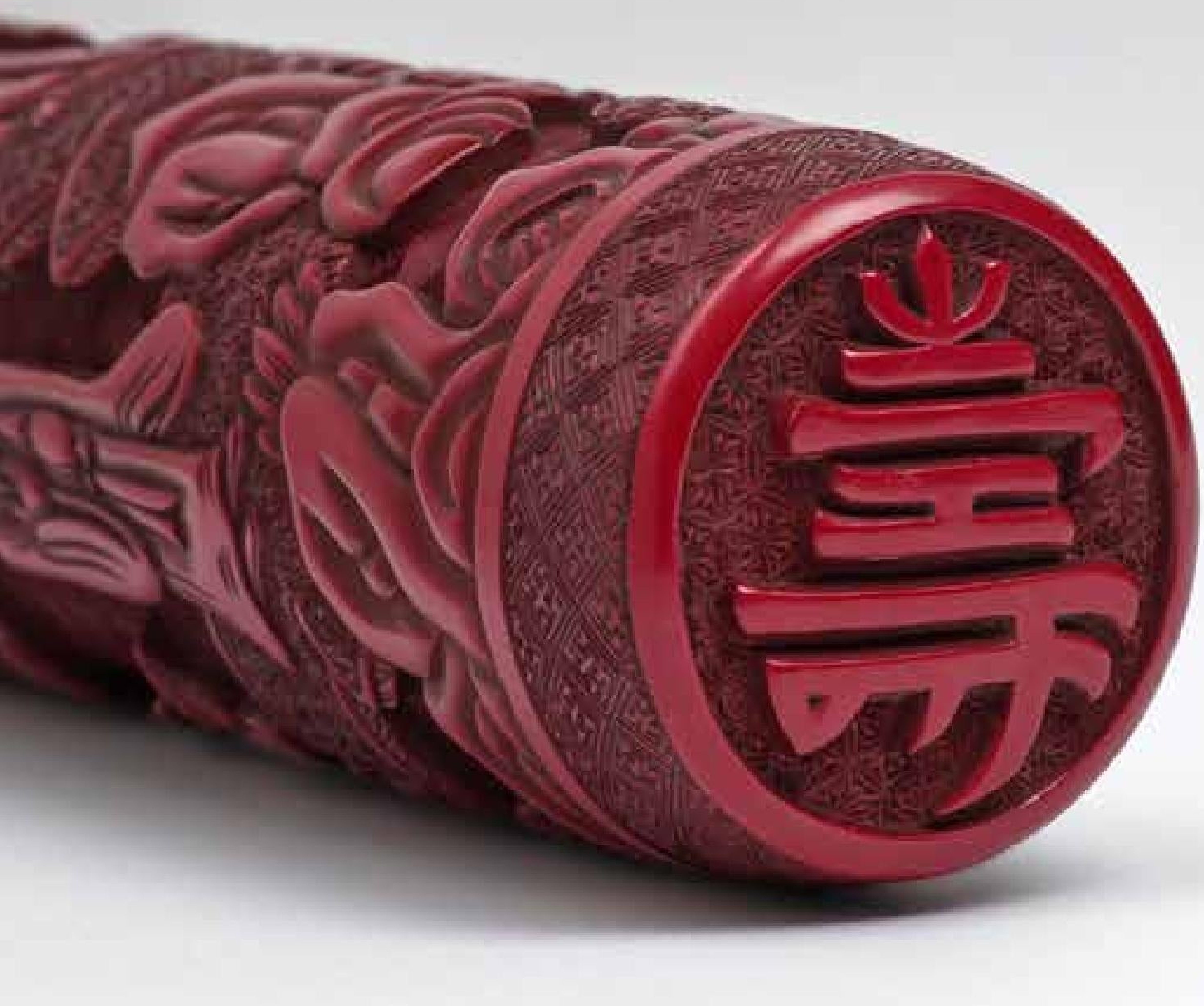
明 十六世紀 珍罕剔紅松壽圖毫筆

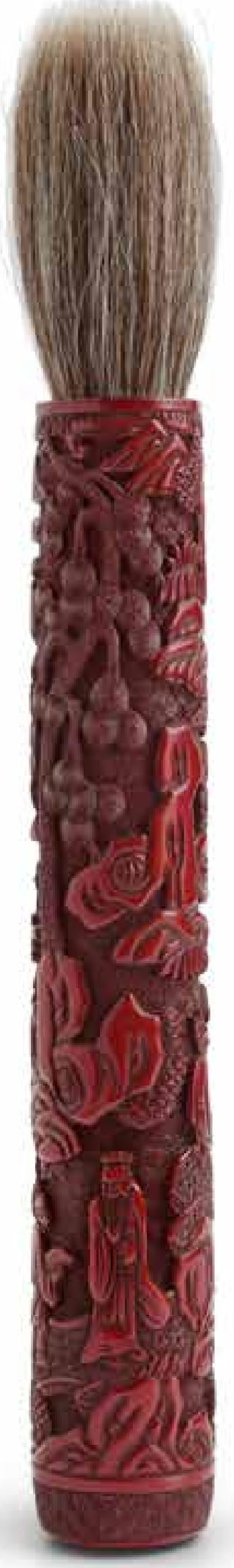
Provenance
A&J Speelman, London

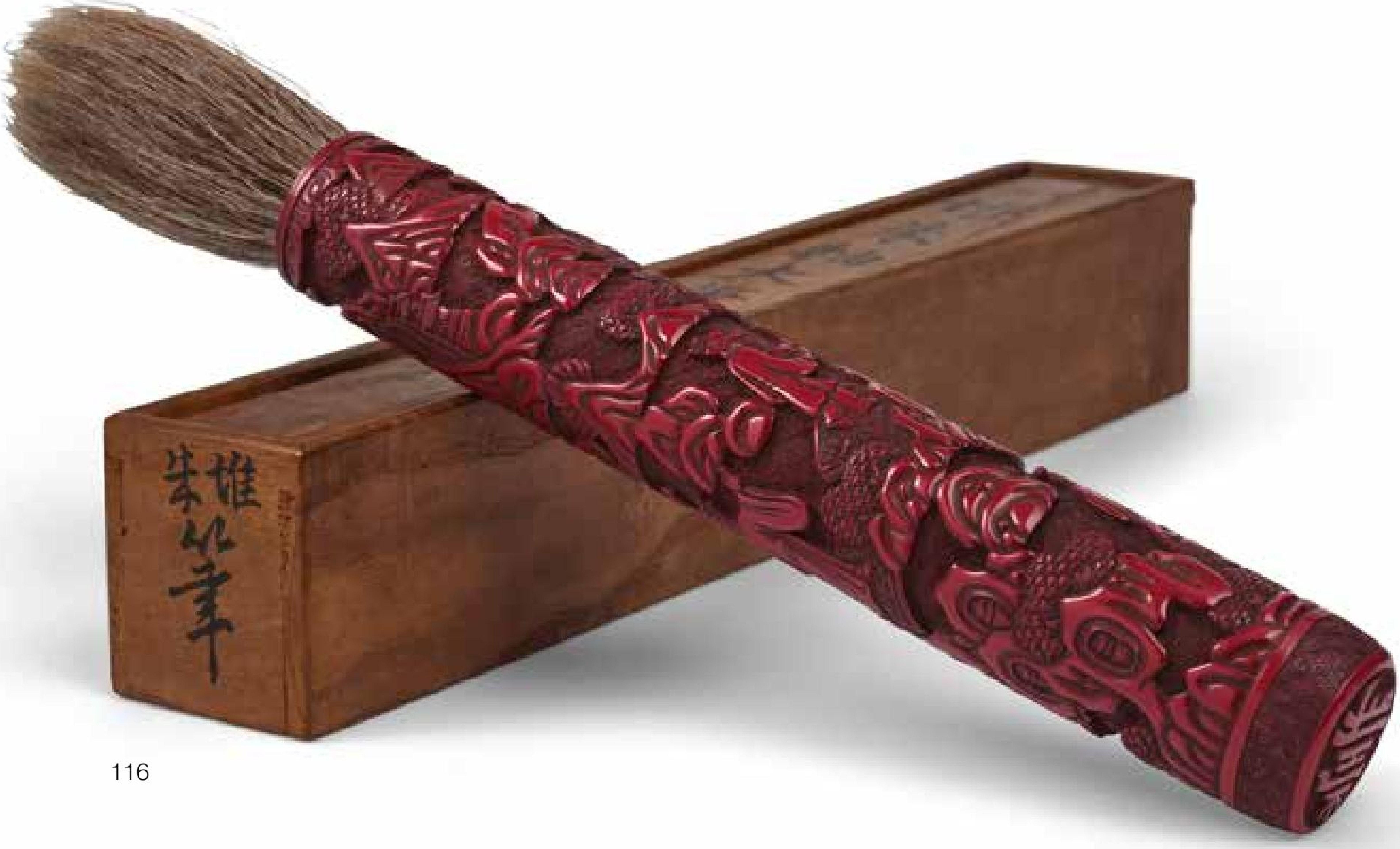
Published/Exhibited
A&J Speelman, *Chinese Works of Art*, London, 2008, no. 50

來源：
倫敦 A&J Speelman 古董行

出版/展覽：
A&J Speelman，中國藝術，倫敦，2008 年，圖版編號 50





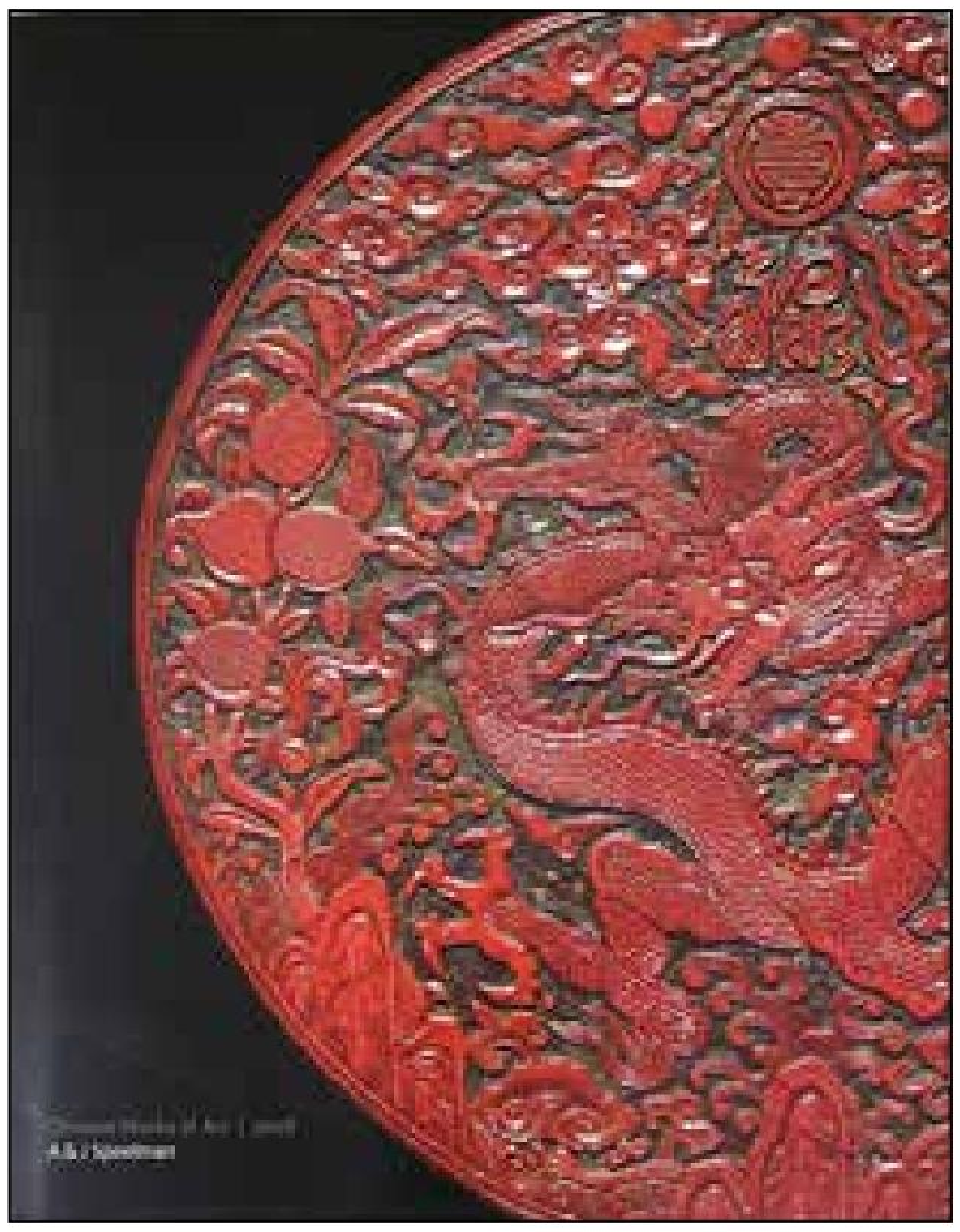


116

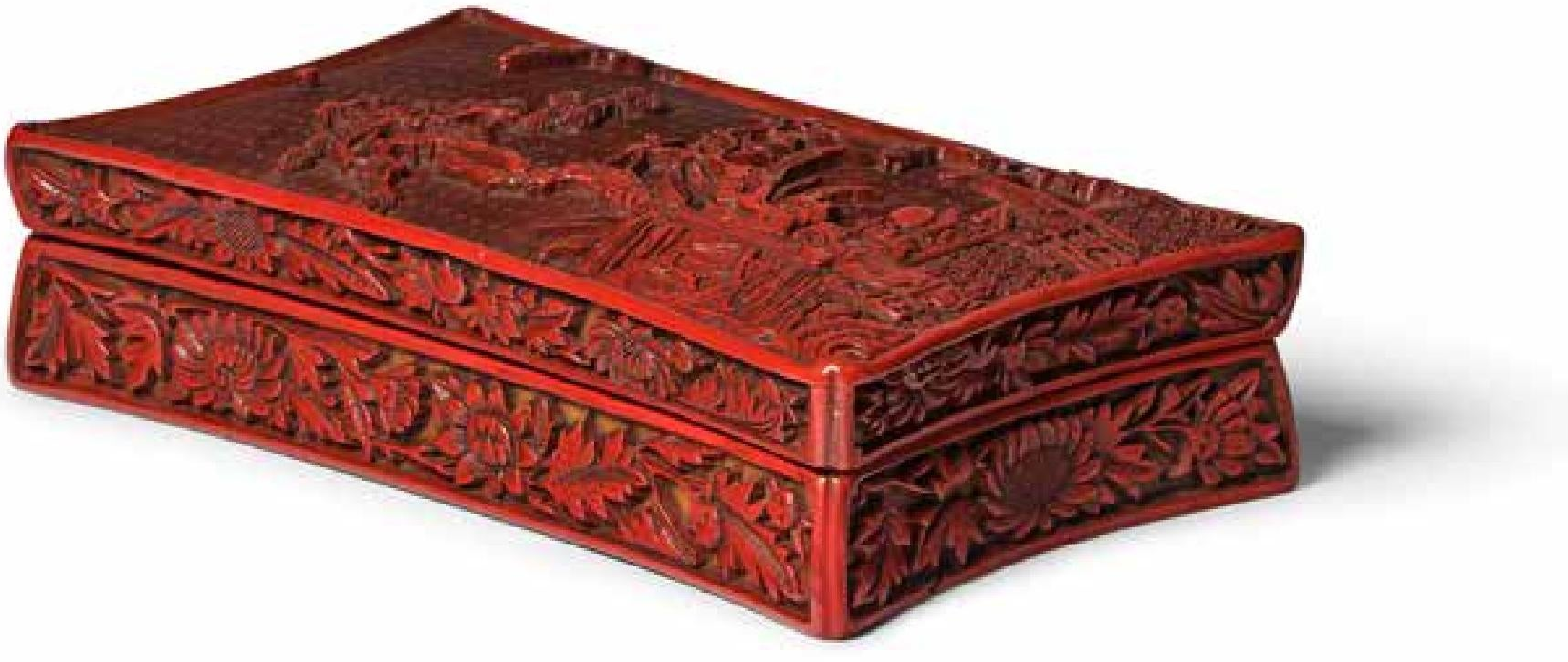
The deeply carved cinnabar lacquer and the thoughtful configuration of figures walking through the lush landscape represent the finest workmanship of the Ming lacquer. The matt surface treatment of the pine tree, contrasting the soft shine of the polished lacquer, is another testimony of the artisan's brilliant creativity.

Compare the carved cinnabar lacquer brush and cover of this rare form and quality, decorated with boys walking through the landscape and also with a *shou* character at the end of the brush, illustrated by Zhang Rong (ed.), *The Creation of Natural Immensity and Grandeur: The Yang Ming Shan Fang Collection of Lacquer from Song, Yuan, Ming and Qing Dynasties*, Beijing, 2020, pp. 112-115, no. 33.

Compare also the small carved cinnabar lacquer brush pot depicting the 'pine and longevity' subject, also deeply carved and skillfully configured, in the collection of the Palace Museum, Taipei, illustrated in *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, p. 95, no. 085, described as Ming dynasty, 16th-17th century.



A&J Speelman, *Chinese Works of Art*, London, 2008, no. 50



PROPERTY FROM VARIOUS OWNERS

117

AN UNUSUAL CARVED CINNABAR LACQUER RECTANGULAR COSTMETIC BOX

17th century

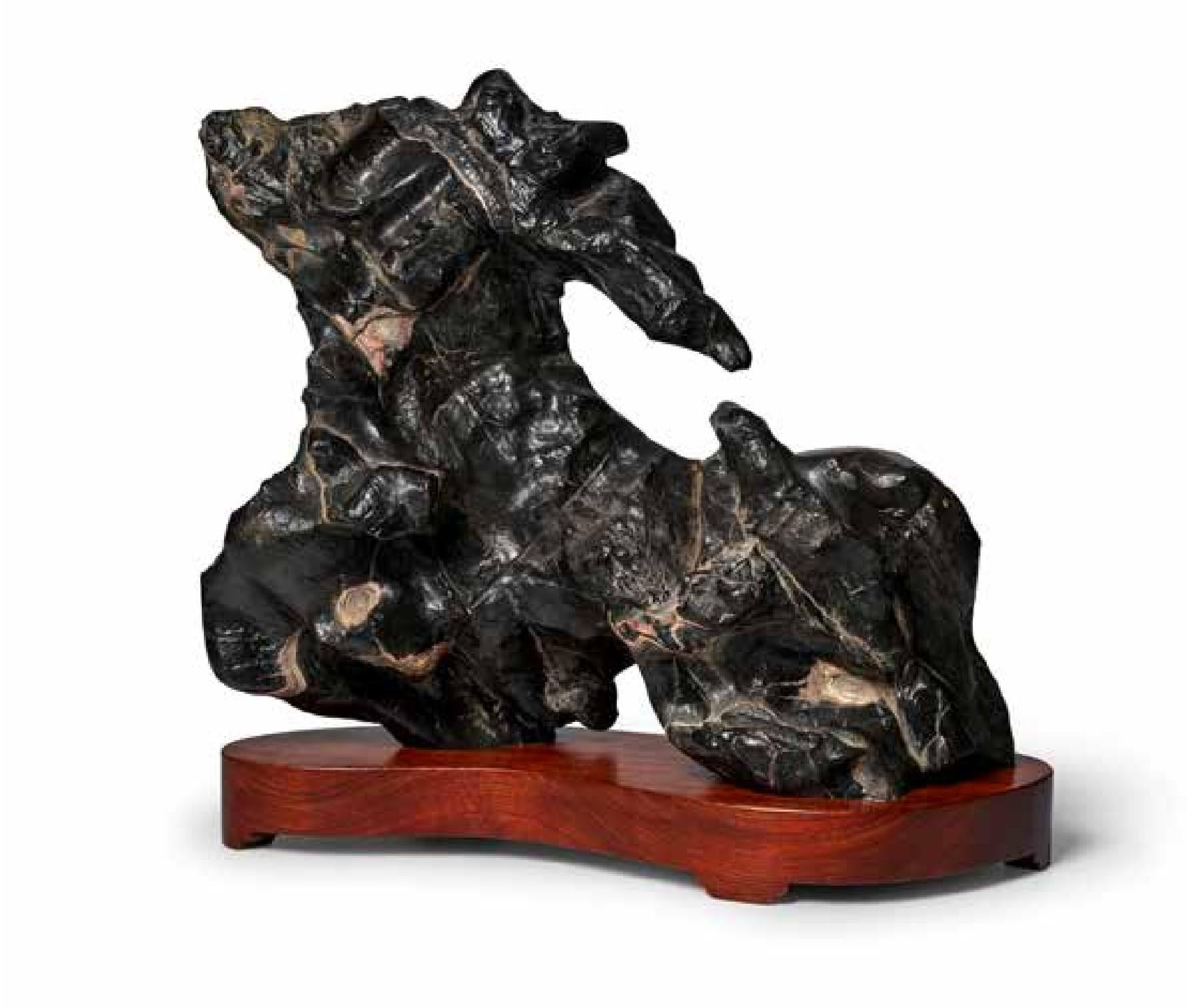
With gently concave sides, the cover deeply carved depicting a seated lady peering into a mirror, a stacked container and an assortment of grooming tools scattered around on the table, a water basin and a long towel on stands nearby, the garden rocks gracefully arranged, all in front of a large screen showing a willow tree over an arched bridge, an imposing pine tree in the background with the full moon and scrolling clouds in the sky, the sides deeply carved with chrysanthemum patterns revealing the yellow ground, the base and interior lacquered black.

8 1/2in (21.6cm) long

$10,000 - 15,000

十七世紀 剔紅長方銀錠形妝盒

It is highly unusual to see a rectangular box of this form, but the composition of the central scene on the cover is consistent with known Ming lacquerwares. Compare, for example, the rectangular carved cinnabar lacquer dish with figures in a landscape, in the collection of the Palace Museum, Taipei, illustrated in *Carving the Subtle Radiance of Colors: Treasured Lacquerware in the National Palace Museum*, Taipei, 2008, p. 96, no. 086.



PROPERTY FROM VARIOUS OWNERS

118 W

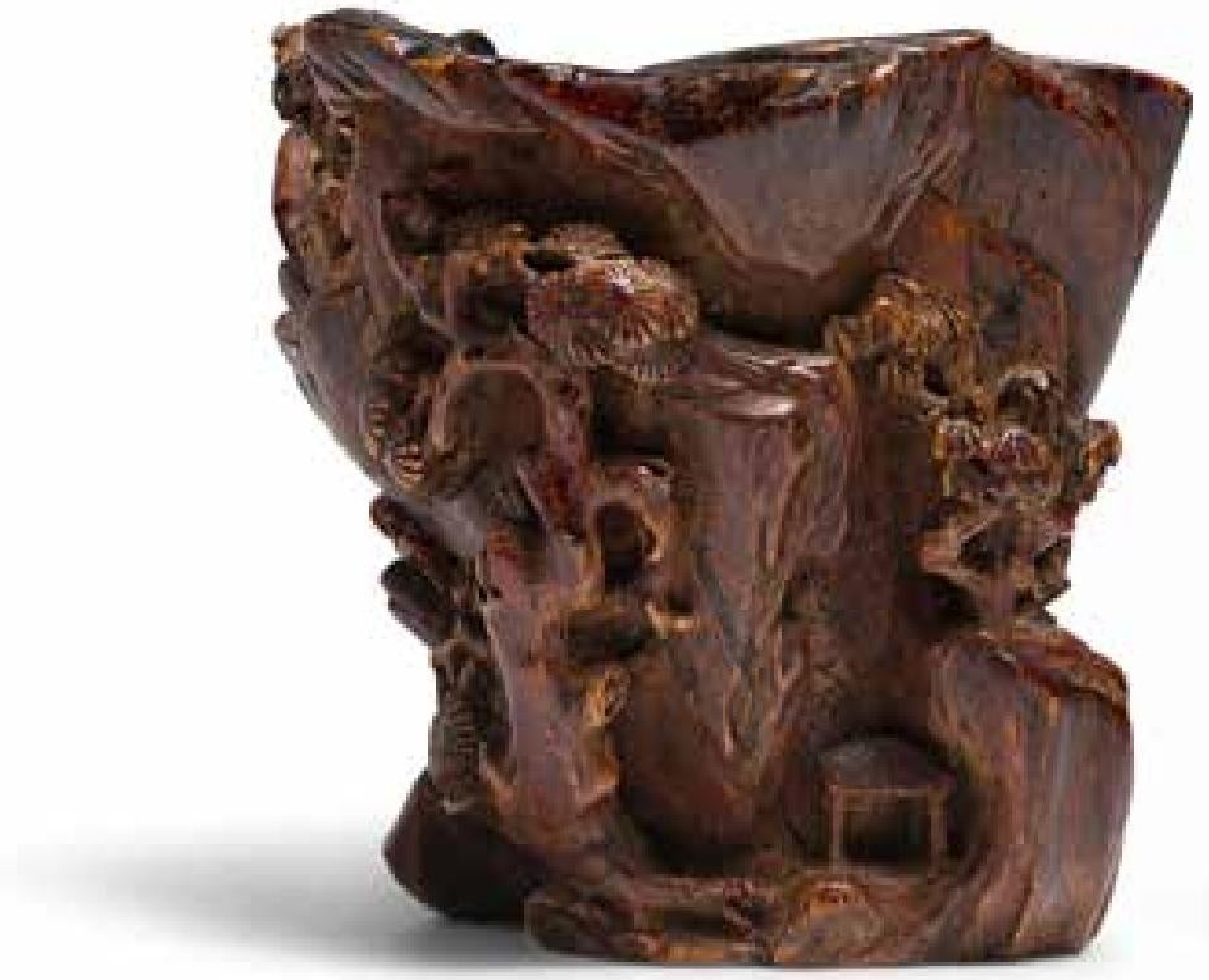
A BLACK LINGBI 'RECUMBENT DEER' SCHOLAR'S ROCK

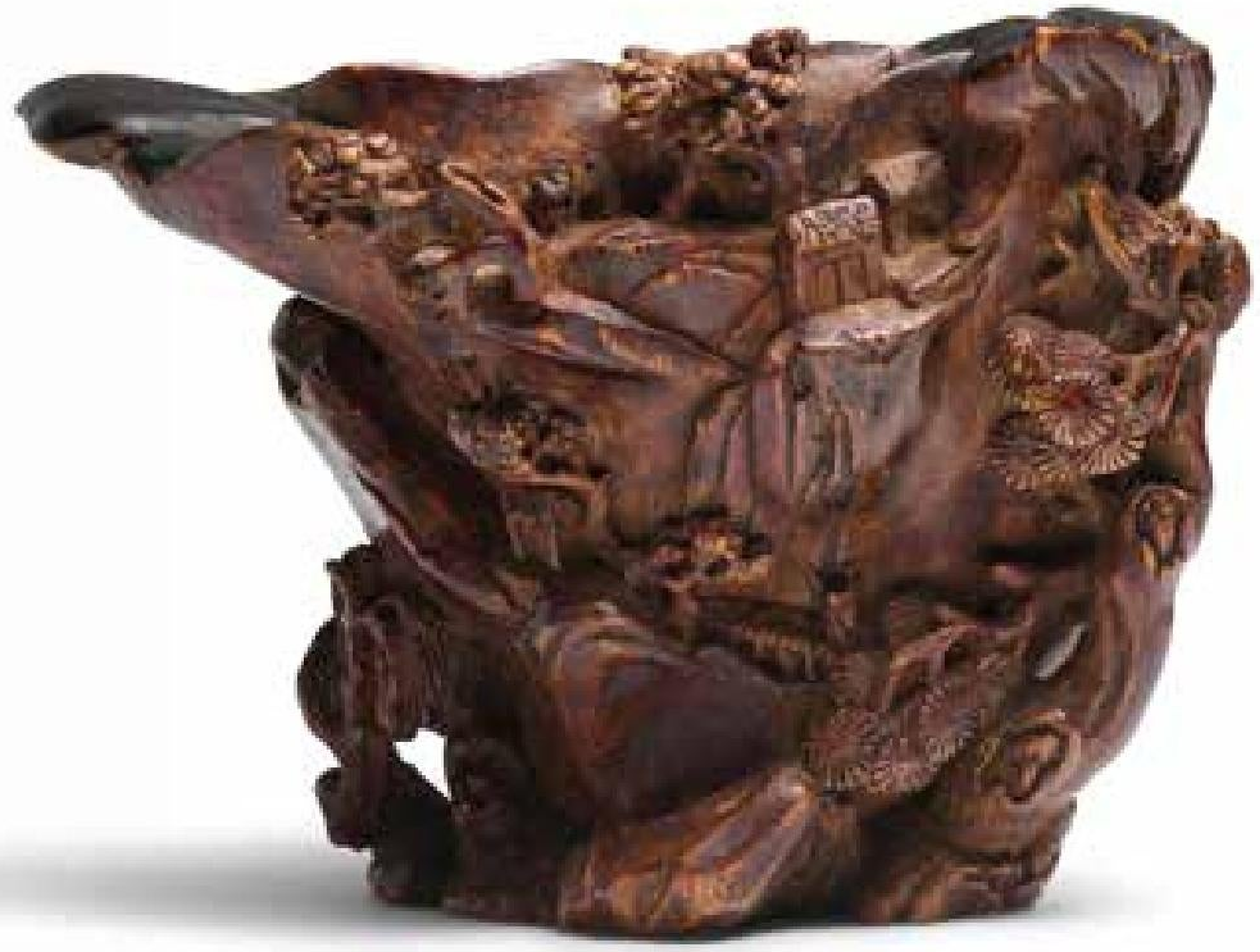
Qing Dynasty

The shiny black stone with various narrow chalky-white and pink strata's running mostly vertically lengthwise through the material, the natural material suggestive of a recumbent deer with head raised and antler's reaching to its back.
Approx. 15in (38.2cm) high and 17in (43.2cm) across (wood stand).

$4,000 - 6,000

清 臥鹿形靈璧石





(alternate view)

PROPERTY FROM A CALIFORNIA PRIVATE COLLECTOR

119

A CARVED ALOESWOOD LIBATION CUP, *CHENXIANGMU JIAOBEI*

17th/18th century

Superbly carved in high relief with travelers winding their way through a mountainous passage sheltered by giant willow trees and pines, with small huts and open pavilions providing respite on the way, while others have reached the summit, a large outcropping of pines forming the handle of the vessel, the still fragrant wood of a rich honey-brown tone, the interior retaining much of its original black lacquer.
2 3/4in (7cm) high; 4in (10.2cm) long

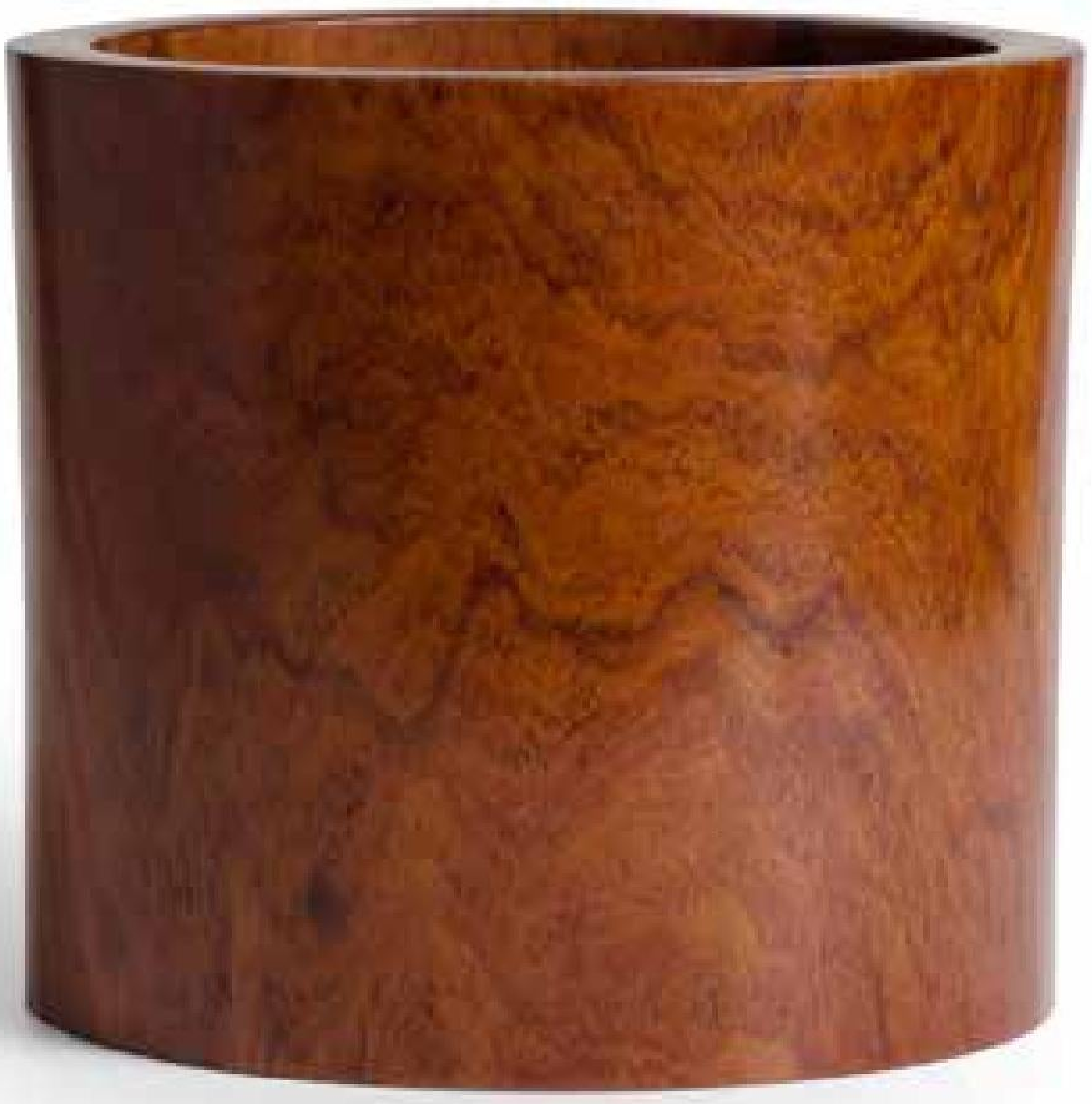
$10,000 - 15,000

十七/十八世紀 沉香木雕山水人物角杯

Provenance
Nagel Auctioneers, Germany, 6 June 2015, lot 2129

來源：
德國 Nagel 拍賣行，2015 年 6 月 6 日，拍品編號 2129

Compare the pair of carved aloeswood libation cups in the collection of the Palace Museum, Taipei, illustrated in *Sents to the Heavens: A Special Exhibition on Agarwood and the Culture of Incense*, Taipei, 2018, also on the museum's website, reference numbers 故雕000094N and 故雕000095N.



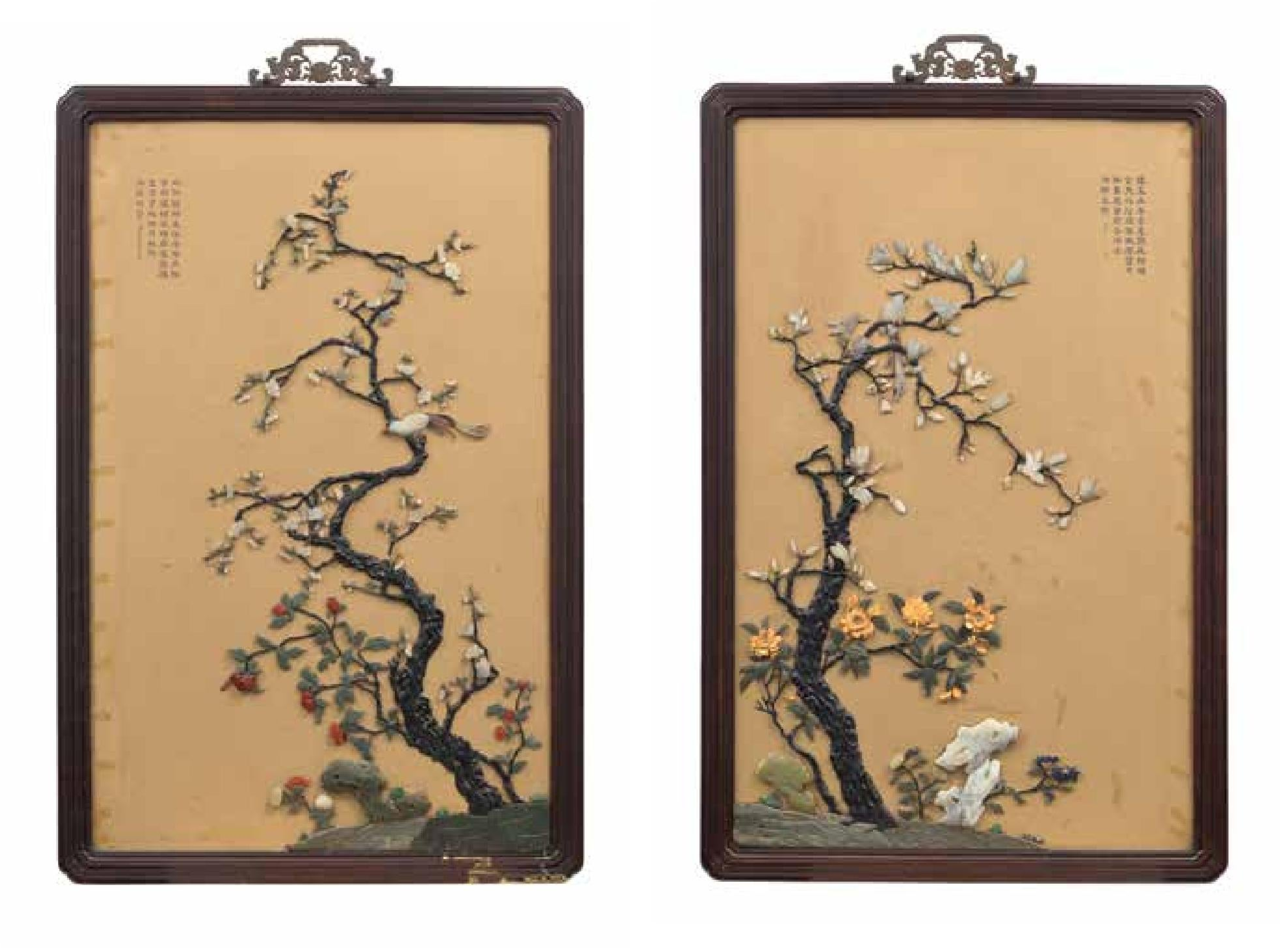
PROPERTY FROM ANOTHER OWNER

120 Y
A HUANGHUALI BRUSHPOT, *BITONG*
Qing Dynasty
Of tapered cylindrical shape, the dynamic natural patterning characterized by undulating lines and whorls set off by knotted 'eyes', the base fitted by a circular wood plug.
7 3/8in (18.8cm) diam

$4,000 - 6,000

清 黃花梨筆筒

Huanghuali brush pots are particularly prized for the well-figured wood and rich tone exhibited in this lot. See a smaller example sold in these rooms, 12 September 2016, lot 6012, from the John and Celeste Fleming collection, and an earlier example in Grace Wu Bruce, *A Choice Collection: Chinese Ming Furniture* (Hong Kong: Grace Wu Bruce Co. Ltd., 2011), pp. 122-123.



PROPERTY FROM A PRIVATE OHIO COLLECTION

121

A PAIR OF LARGE HARDSTONE AND WOOD-INLAID LACQUERED *ZITAN*-FRAMED PANELS

19th century, with *yuzhi* inscriptions

Each decorated on a beige lacquer ground with a dark hardwood-applied tree rising from a jade knoll with rockwork in one lower corner, one depicting a prunus tree, the other a magnolia, the first with flowering begonia and roses, the second with chrysanthemum and peonies, both with a crowned, long-tailed bird in the branches and a twenty-eight-character inscription followed by a *Yuzhi* designation and seals, the reverse side of the panels black lacquered, the zitan frames with delicate beading and gilt-metal hanging brackets.
41 1/4in (104.5cm) x 25 3/4in (65.7cm) (beaded frames and metal brackets, 2).

$12,000 - 18,000

十九世紀 御製詩 百寶嵌紫檀框掛屏成對

The poems may be read as:

鏤玉為蒼香 是蘭庭階雅
合幾株攢問 誰識得箇中趣
幼度曾閒容 謝安
御題玉蘭 臣 王杰敬書 [臣 杰]

夂__精神玉作蒼 __英點古幹槎枒
枝頭麻雀雙棲處 香夢初醒月欲斜
御題梅夢 臣 王杰敬書 [臣 杰]

PROPERTY FROM THE COLLECTION OF MARGARET ROEBLING PERRINE

122

A SUPERB AND RARE IMPERIAL OPAQUE PINK-RED OVERLAY SEMI-OPAQUE WHITE GLASS TWO-HANDLED GLOBULAR TRIPOD CENSER

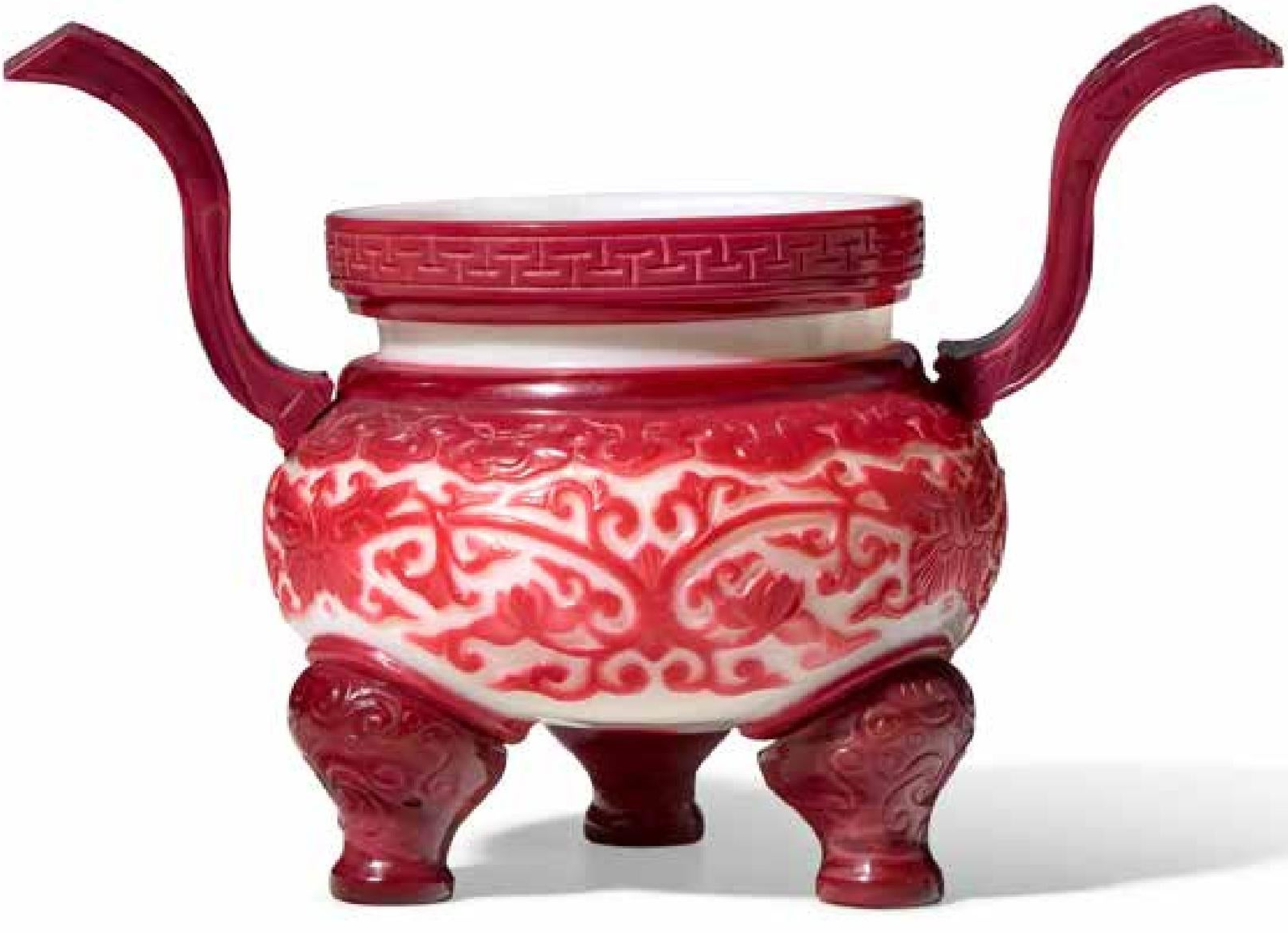
Engraved Qianlong four-character mark in a line at the rim
and of the period
With gently rounded sides carved in low relief from the pink-red overlay with a design of 'Indian lotus' that is centered between the legs and conjoined above each leg with a stylized symmetric grouping of lotus buds, petals and leaves in a butterfly form below a *ruyi* lappet band carved as animal masks at the shoulder with a simple ridge above, the waisted neck a plain opaque white below further overlay at the rim with a T-pattern band, all supported on three bronze-form separately-annealed legs that are carved with scrolls that suggest masks, the two separately made handles of S-form that slot neatly into rectangular openings at the shoulder and imitating archaic bronze examples, each with c-scrolls and further 'Indian lotus' divided by rectangular openings, with key-pattern at the ends and a single five-petaled flowerhead to the exterior of the handles.
8 1/4in (21cm) across the handles; 4 1/2in (11.4cm) across the body; 4in (10.2cm) high (elaborate wood stand and cover).

$50,000 - 70,000

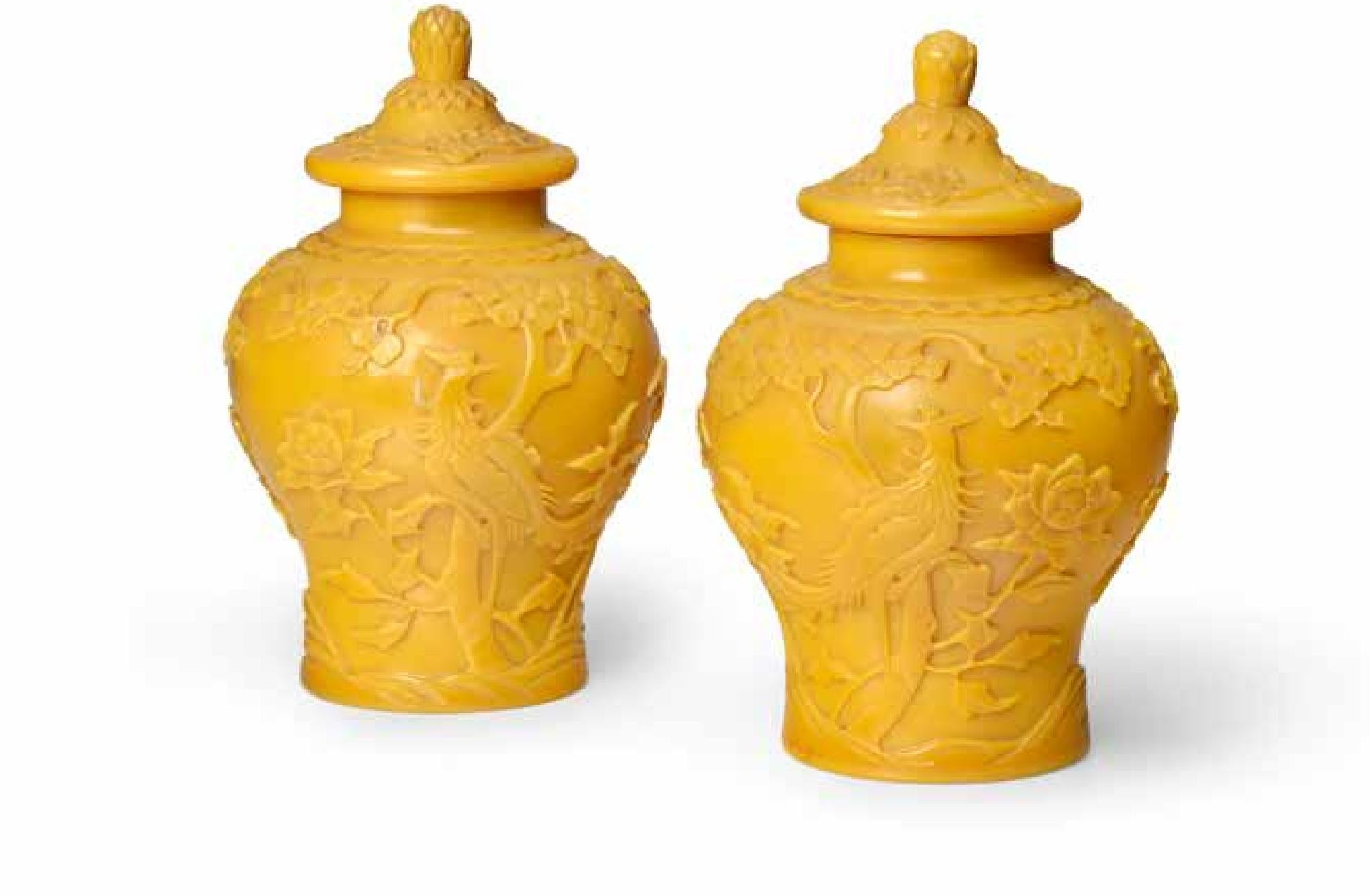
清乾隆 「乾隆年製」單行刻款 珍罕御製白套粉紅玻璃纏枝蓮紋鼎式爐

For a smaller red overlay censer from the Palace Museum, Beijing, see *Luster of Autumn Water: Glass of the Qing Imperial Workshop*, Beijing, 2005, p. 207, no. 58.

For another smaller red overlay tripod censer that appears to be from the same Imperial workshop and is similarly decorated, with a key-pattern band at the rim, *ruyi*-lappets at the shoulder and bears a six-character Qianlong mark, see Christie's Hong Kong, 30 May 2018, lot 2913 and formerly sold at Corkhill and Job, Birkenhead, England on January 30-31, 1956, lot 711.



122



PROPERTY FROM THE COLLECTION OF MARGARET ROEBLING PERRINE

123

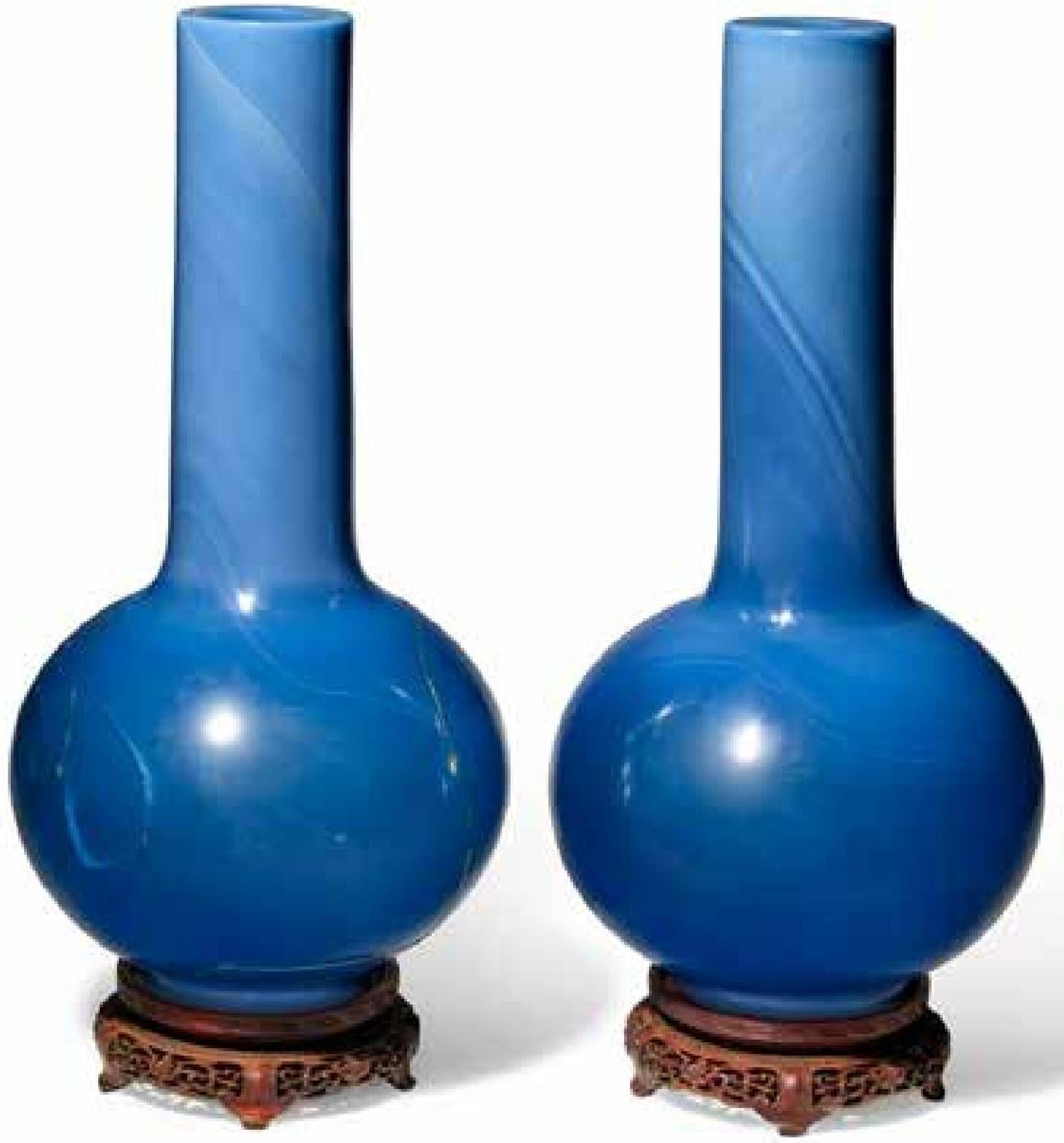
A FINE PAIR OF OPAQUE MUSTARD-YELLOW RELIEF-CARVED GLASS BALUSTER JARS AND COVERS

1st half 19th century

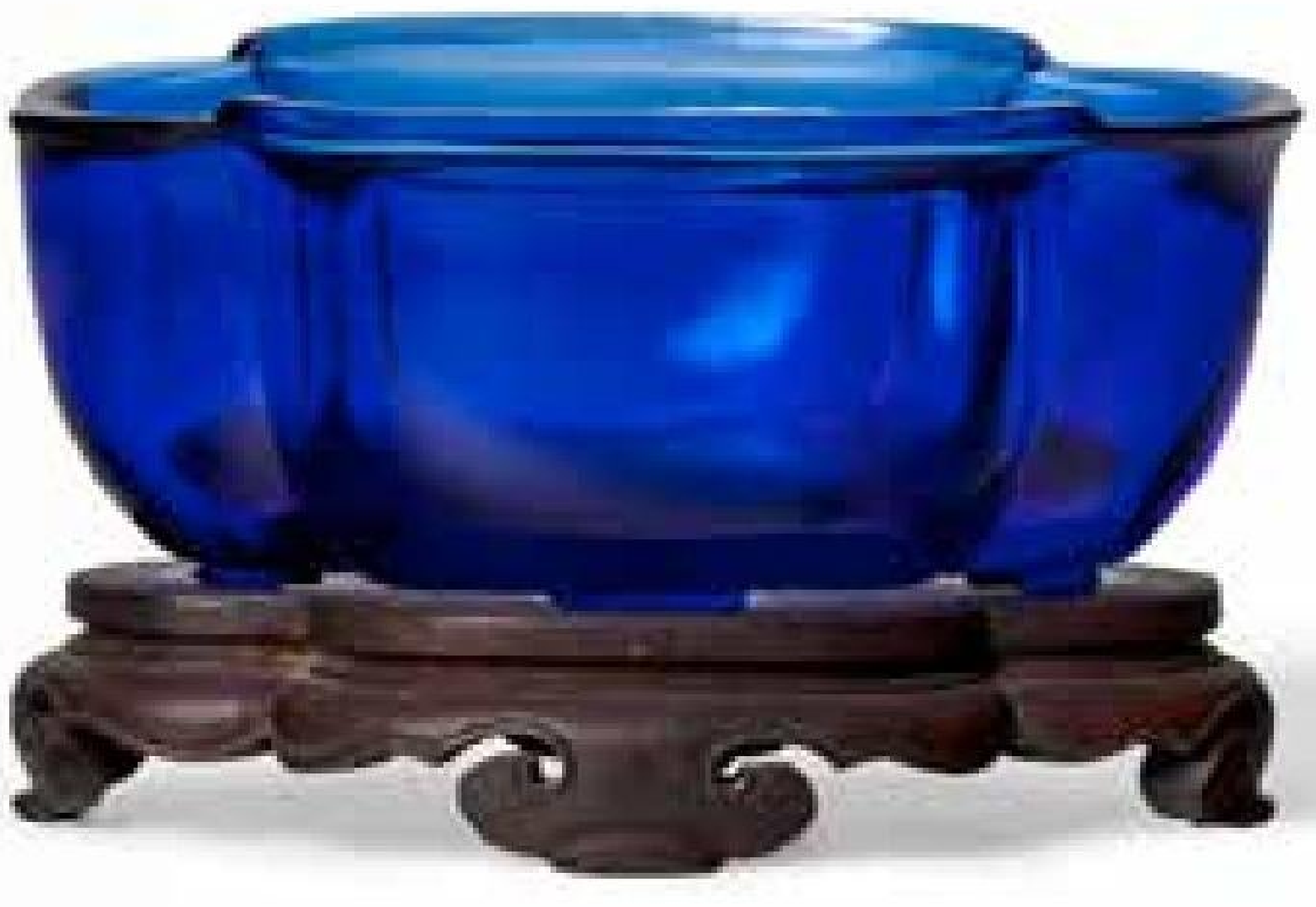
The thickly blown bodies strongly carved in relief with a continuous scene with rockwork running around the foot and with a large phoenix in the branches of *wutong* tree with peony rising from the rockwork to one side and with a pair of loving birds in the branches of a flowering prunus to the other, the shoulder carved with a narrow pie-crust band below the plain waisted neck, the domed covers carved with further flowering prunus branches and large multi-petalled flower bud finials.
9 1/2in (24.2cm) high (wood stands, 2).

$1,200 - 1,800

十九世紀前半 黃料刻花「有鳳來儀」紋蓋罐成對



124



125

PROPERTY FROM THE COLLECTION OF MARGARET ROEBLING PERRINE

124

A PAIR OF RARE MASSIVE OPAQUE LAVENDER-BLUE SWIRLING GLASS GLOBULAR BOTTLE VASES

18th-19th century

Unusually massive in size, each with a tall cylindrical thick-bodied neck rising from a bulbous globular body, displaying differing blue tones swirling in waves around each vase, each with a short separately annealed foot and flat, circular, wide foot ring and shallow flat base (one extensively repaired).
18 3/4in (47.6cm) high (wood stands, 2).

$6,000 - 10,000

十八-十九世紀 罕見藍料長頸天球瓶成對

PROPERTY FROM THE COLLECTION OF MARGARET ROEBLING PERRINE

125

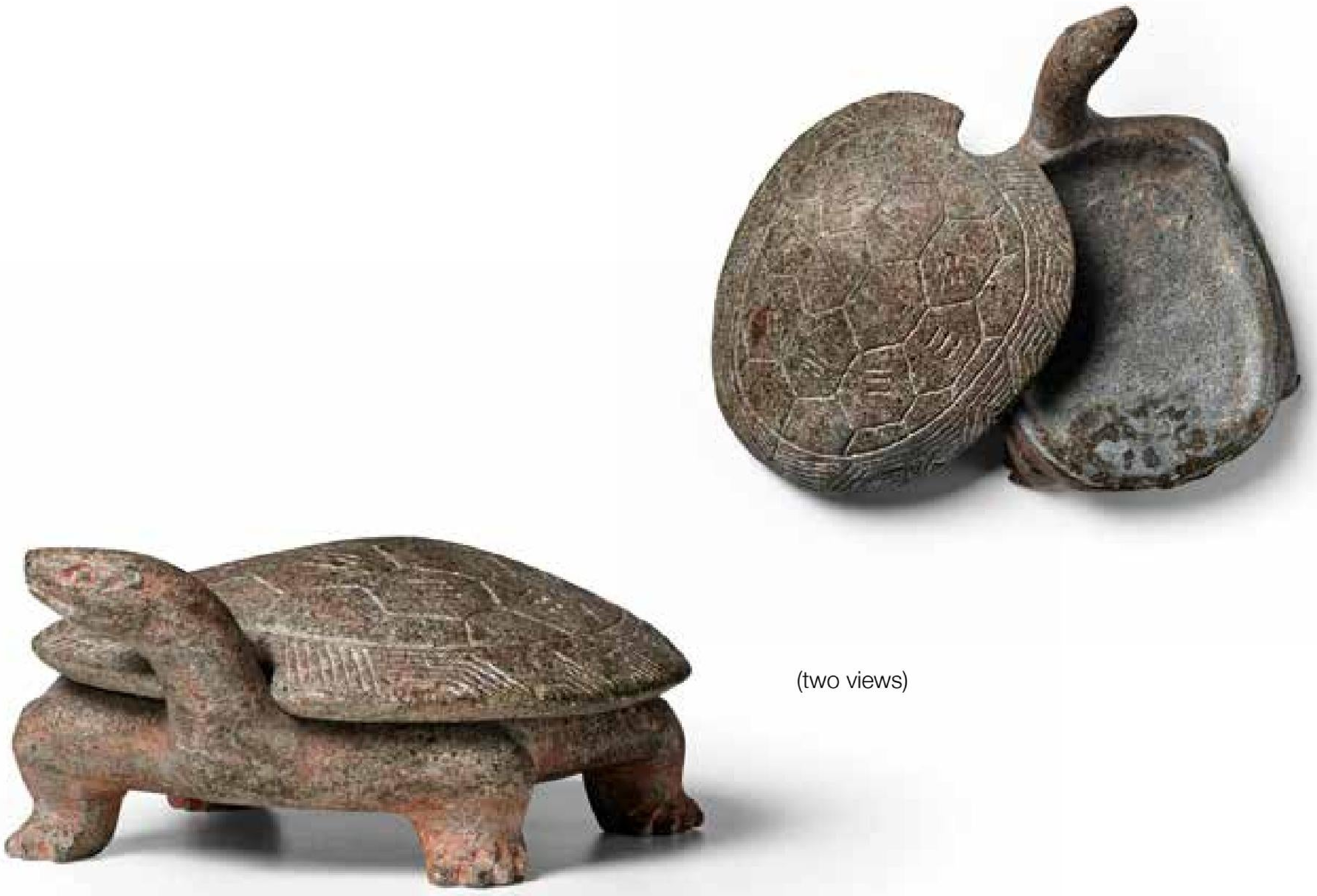
A TRANSPARENT DARK-BLUE GLASS LOBED QUATREFOIL FLOWER-FORM BOWL

Wheel-cut Qianlong four-character mark within double-square but probably 19th century

with thickly blown lobed body and everted petal-form rim and supported on four small shaped rectangular and crescent feet, the flat quatrefoil base centered by the wheel-cut mark.
7 3/8in (18.8cm) across, wood stand

$1,200 - 1,800

或為十九世紀 「乾隆年製」雙方框刻款 透明藍料四瓣碗



(two views)

PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

126 ¤

A STEATITE TORTOISE-FORM INKSTONE AND COVER

Tang Dynasty

Standing four-square on short feet, the well-detailed head turning to its right, the dome-shaped cover engraved with the 'Eight Trigrams' symbol over the hexagonal pattern encircled by a band of keyfret, the stone mottled with traces of pigments remaining.

6 5/8in (16.8cm) long

$2,000 - 3,000
To be sold without reserve

唐 龜形帶蓋石硯

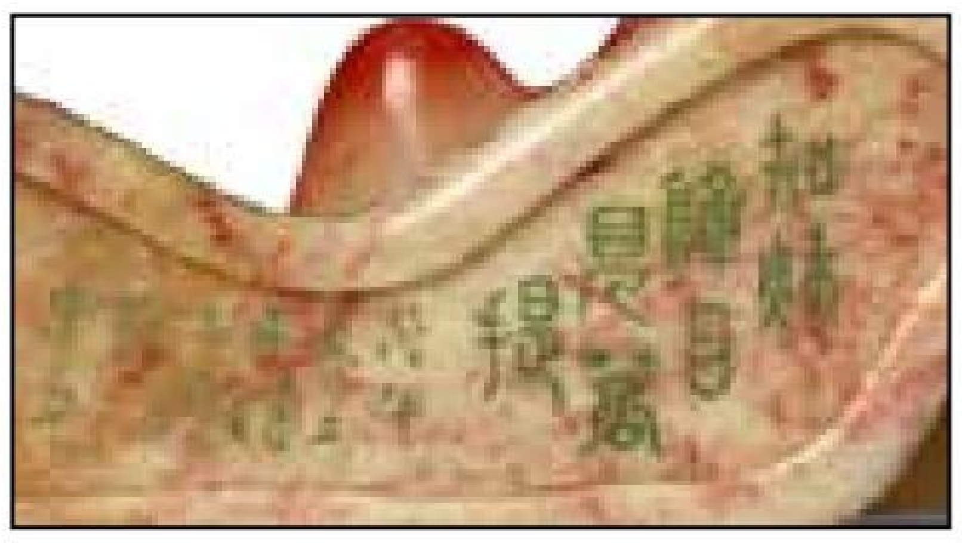
Tortoise and turtle have long been a symbol of longevity in Chinese culture. The Eight Trigrams, *ba gua*, is among the earliest known imagery associated with Daoism, which also promotes the cultivation of health and longevity through alchemical practices and divination.

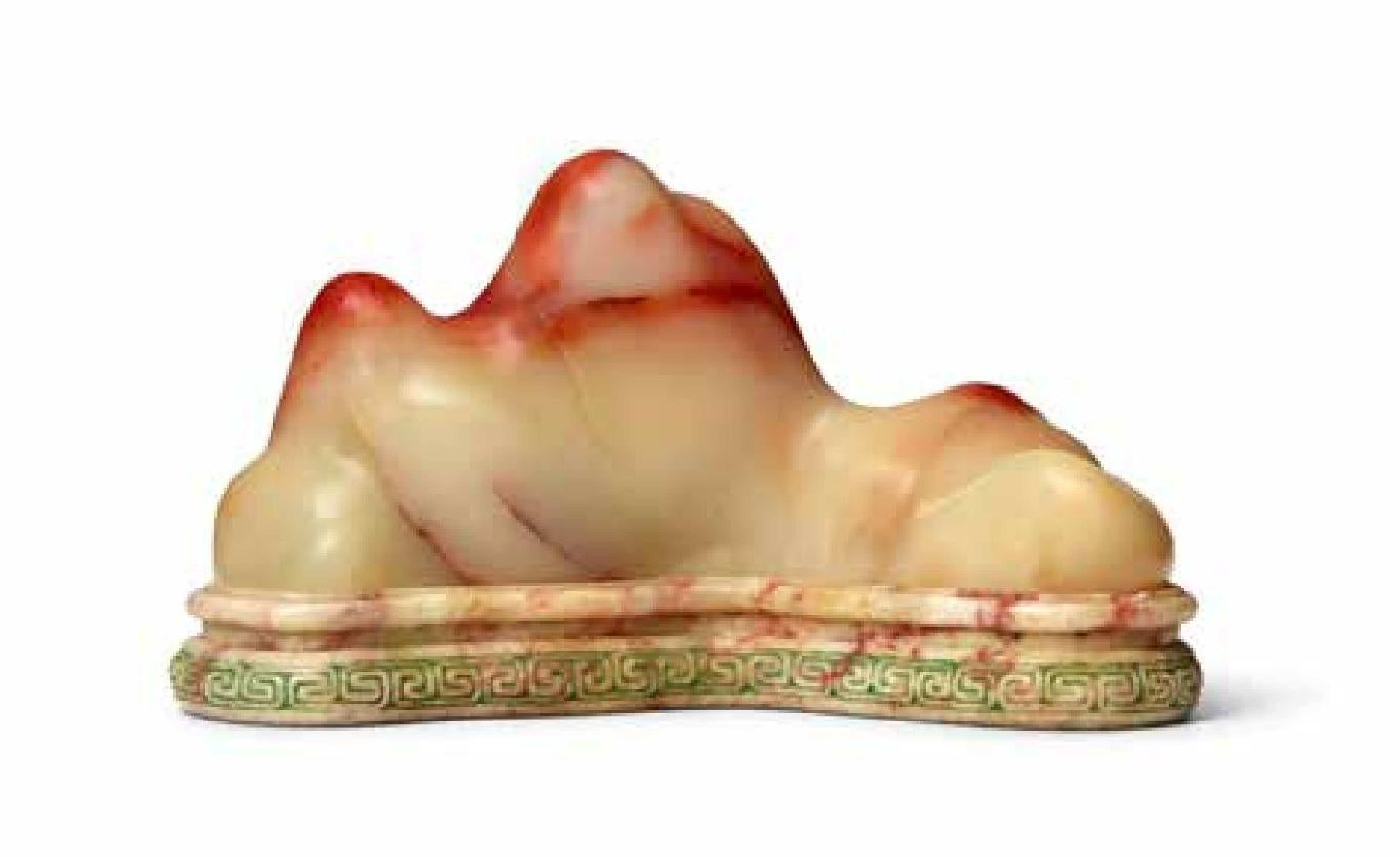
Tortoise-form inkstones are known from the Han to the Tang dynasties, when Daoism was prevalent. Compare the pottery inkstones of this form and described as Han dynasty, in the collection of the Minneapolis Institute of Art and illustrated on the museum's website, accession number 32.54.4A,B; and in the collection of the Miho Museum, Shigaraki, also illustrated on the museum's website.

Compare also the pottery tortoise-form inkstone of larger size in the collection of The Metropolitan Museum of Art, illustrated on the museum's website, accession number 2003.82a, b, described as Sui to early Tang dynasty.

A very similar steatite tortoise-form inkstone and cover was sold at Christie's New York, 25 March 2022, lot 757, described as Tang dynasty. Another very similar pottery inkstone and cover of this form was sold at Sotheby's London, 8 December 2022, lot 112, from the Hotung Collection and described as Eastern Han/Six Dynasties.

Please note this Lot is to be sold at No Reserve. 本拍品不設底價





PROPERTY FROM VARIOUS OWNERS

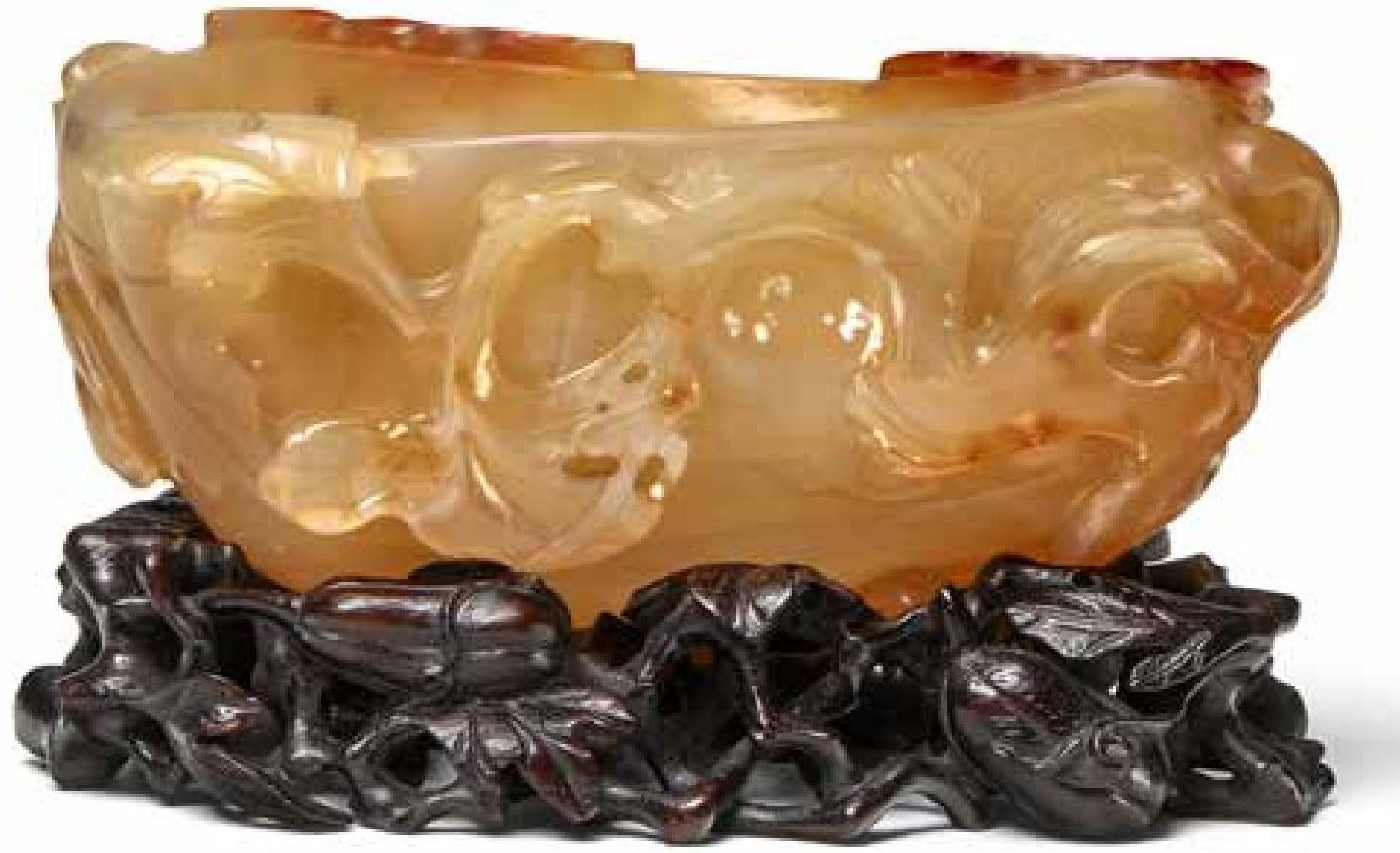
127
A SOAPSTONE BRUSH REST WITH INTEGRATED STAND
19th century/Republic period, signed Xingzhou
Carved in the form of undulating mountains, the cream-colored stone with natural rusty inclusions smoothly polished, the underside inset and finely finished; the well-fitted stand carved with a twisted willow leaf, decorated with a continuous scroll around the stand, the underside inscribed with a seven-character verse, signed Xing Zhou, dated to the year of *xuwu*, corresponding to either 1738 or 1798.
3 1/4in (8.2cm) across overall; 3 1/8in (7.9cm) cross the brush rest

$5,000 - 7,000

十八世紀 壽山石山形筆架 暨 壽山石座

The inscription at the underside of the stand may be read as:
知炋障目見蒿堤
戊午春上月潯于滬江 星舟

The artist Xing Zhou is usually attributed either with a late 18th-early 19th century date, or active in the Republic period.



PROPERTY FROM VARIOUS OWNERS

128

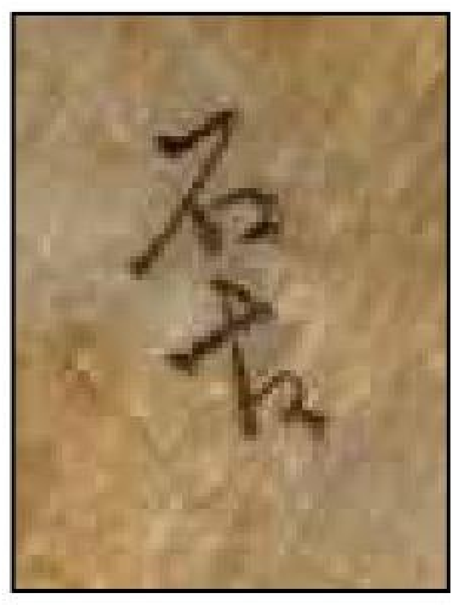
A GRAY, BROWN AND RUSSET CHALCEDONY AGATE MELON-FORM 'DOUBLE BUTTERFLY' BRUSHWASHER

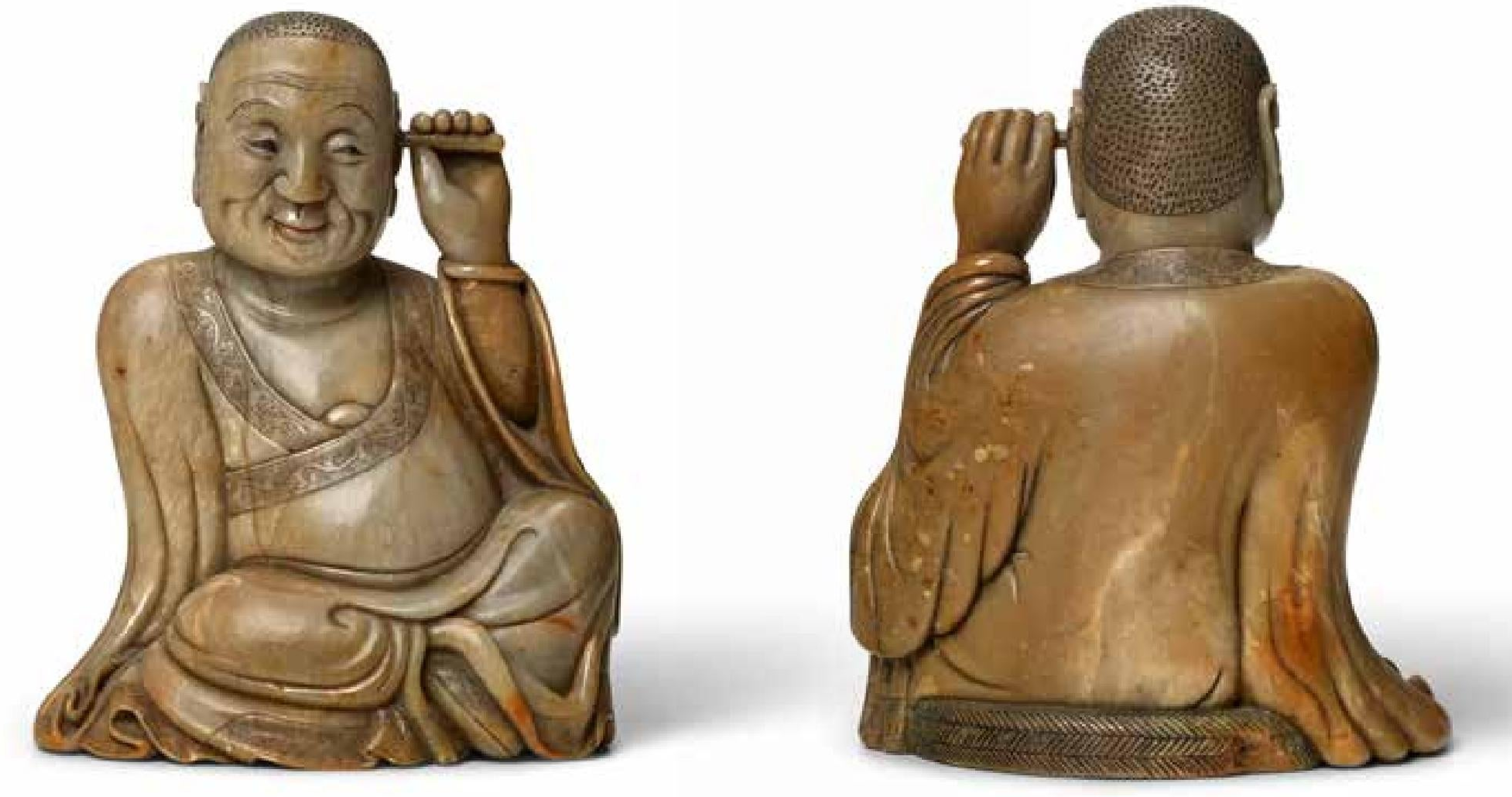
1750-1830

Of lobed melon form and carved in high relief with a leafy stem that begins at one end, and trails around the vessel on both sides, one side carved primarily from the gray stone, the other side utilizing random brown inclusions and a chalky-white opaque patch for a five-petaled flowerhead, the rim of the vessel carved from a rich honey vein with two butterflies facing into the interior.
4 3/4in (12.1cm) across (wood stand).

$4,000 - 6,000

1750-1830 年 「瓜瓞綿綿」瑪瑙洗





(two views)

PROPERTY FROM VARIOUS OWNERS

129

A SOAPSTONE FIGURE OF NAGASENA

18th century

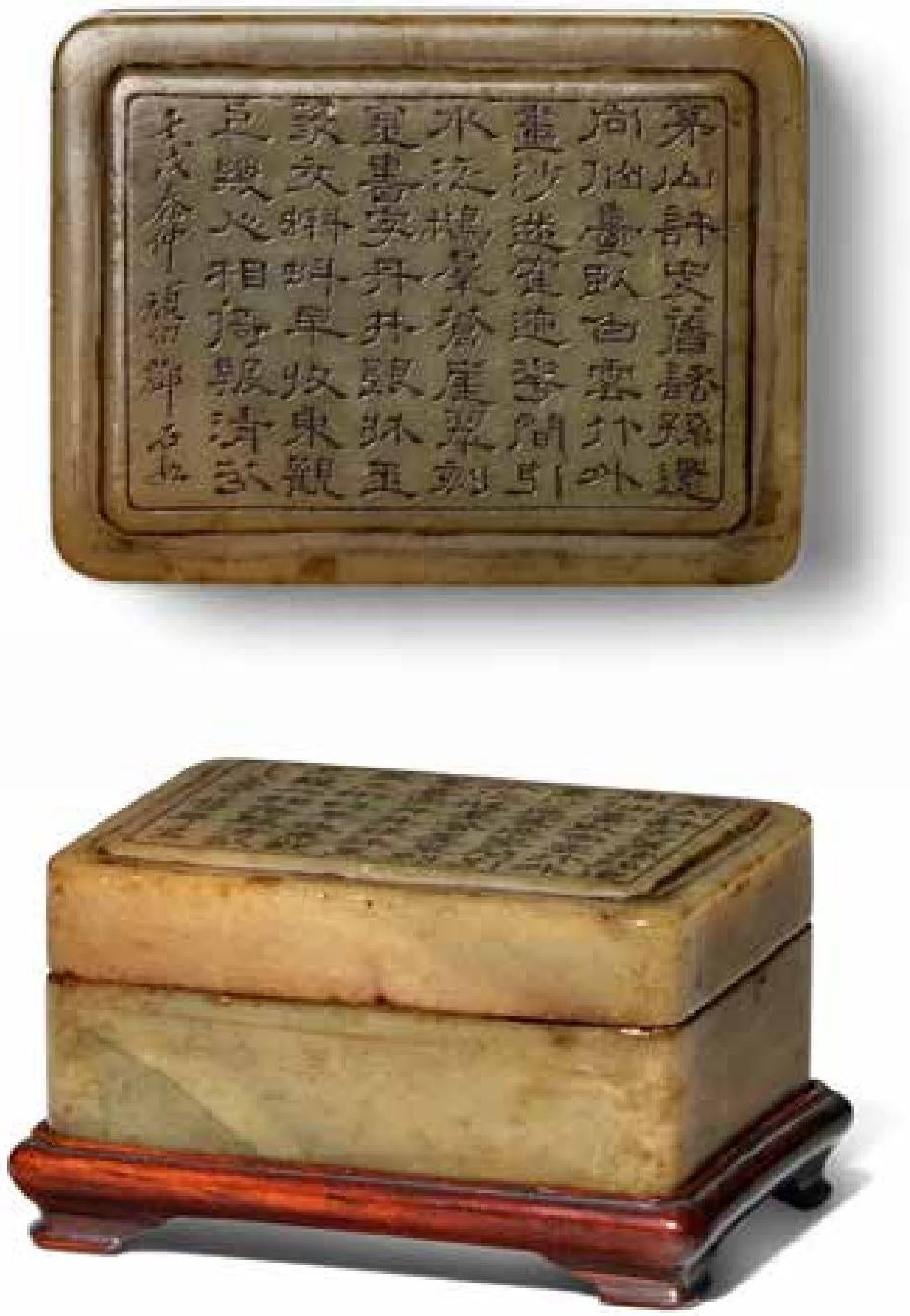
The seated luohan wearing a long flowing robe and leaning on his right hand, the left hand raised holding an earpick, the joyful face lively depicted with eyes peering to the left, the back showing his studded head and the edge of a cushion, the gray stone smoothly polished with applied ink highlighting the design, the underside flat with a carved inscription *shi gu*.
4 3/8in (11.2cm) high

$4,000 - 6,000

十八世紀 「石古」款 壽山石挖耳羅漢坐像

See another soapstone example (*bai furong*) of Nagasena sold in our Hong Kong rooms, 25 May, 2011, lot 250, The Q Collection: Exquisite Soapstones. Nagasena is traditionally depicted as a bald, elderly monk poking his ear drum with a stick to symbolize purification of the sense of hearing. The historical figure was a brahmin who later became a Buddhist sage, circa 150 BCE. His answers to questions about Buddhism poised by Menander I, the Indo-Greek king of Northwestern India (now Pakistan) are recorded in the Buddhist text *Milindapañha*. Naga is the Sanskrit name for 'king cobra', 'snake', or dragon, and Sena means 'army'. Therefore, the name can be translated as 'Army of Naga' or 'Host of Dragons', signifying a very powerful supernatural presence.

For another example, illustrated by Hugh Moss, see www.e-yaji.com, pl. 1.21.4 and reproduced in Bonhams Hong Kong sale catalogue, ibid, p. 137, fig. 2.



(two views)

PROPERTY FROM VARIOUS OWNERS

130

AN INSCRIBED SOAPSTONE RECTANGULAR SEAL-PASTE BOX

19th century, dated by inscription to the year of *Ren Xu* (1802)
Finely carved with an eight-line inscription within line borders on the stepped cover, the box supported by low bracket feet at four corners, the celadon-gray stone with natural inclusions smoothly polished, with ink fillings to accentuate the calligraphy.
2 3/4in (7cm) across (wood stand).

$4,000 - 6,000

十九世紀「壬戌」紀年 壽山石鄧石如書詩文印泥盒

The inscription may be read as:

茅山許史舊諸孫 還向仙臺臥白雲
竹外畫沙迷雀跡 花間引水泛鵝群
蒼崖翠刻金書字 丹井銀床玉篆文
蝌蚪早收東觀上 幾人相倚報清芬

壬戌春仲 頑伯鄧石如

The poem entitled 謝許煉師惠圖書 (In Appreciation of Master Xu Jian for Conferring the Book) is written by the Ming dynasty poet Wei Jin 危進, describing Daoist practice in Mt. Mao, the birthplace of the Shangqing School in Daoism.

The poem, written in clerical script and signed by the renowned calligrapher Deng Shiru (1743-1805), may be engraved by a skillful artisan following an original script.

PROPERTY FROM THE ESTATE OF MARK S. PRATT (1928-2023), WASHINGTON DC

131 ¤

A PAIR OF LAPIS LAZULI 'SIXTEEN LUOHAN' TABLE SCREENS

Late Qianlong to early Jiaqing period
Finely carved and gold-filled with painterly outlines of sixteen figures of *luohan*, the ragged landscape divided by shallow brooks and gnarled trees with misty clouds drifting above, each *luohan* seated in meditative posture with their attributes, the back of the panels carved and gold-filled with a poem in standard script, titled *Yuzhi Shiliu Luohan zan* (By Imperial Command: In Praise of the Sixteen Luohan), the lapis lazuli stone mottled showing areas of gold tones and deep blue, each panel fitted with an openwork wooden stand.
6 7/8 x 7 15/16 x 1/2in (17.7 x 20.3 x 1.5cm) each;
11 7/8in (30.4cm) high, overall
(2).

$10,000 - 15,000
To be sold without reserve

清乾隆晚期至嘉慶初期 青金石填金御製詩《十六羅漢贊》插屏成對

Provenance
Purchased in Qingdao, China, 1947
The Estate of Mark. S. Pratt (1928-2023), Washington D.C.

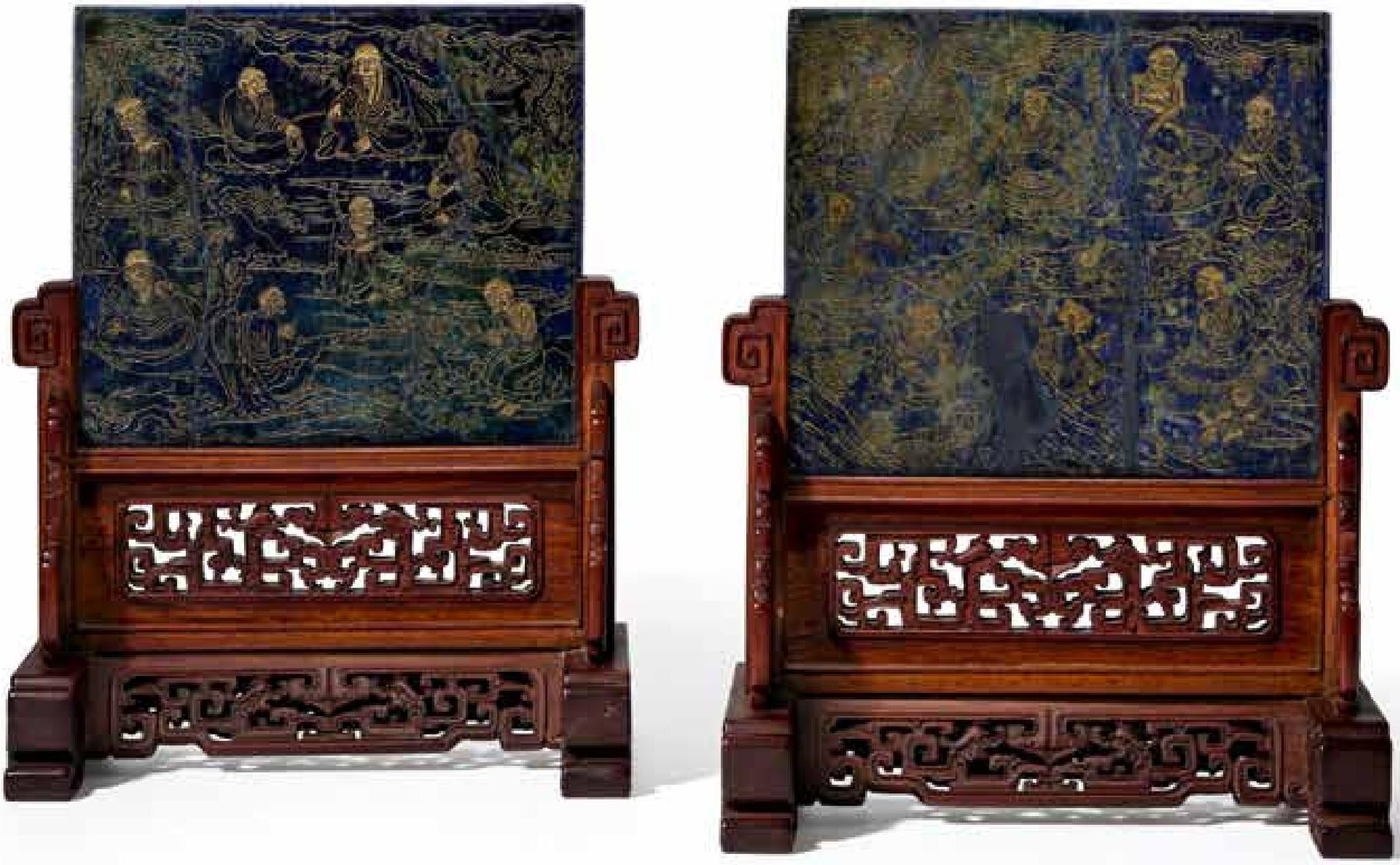
來源：
1947年購於中國青島
華盛頓班立德總領事（1928-2023）遺產

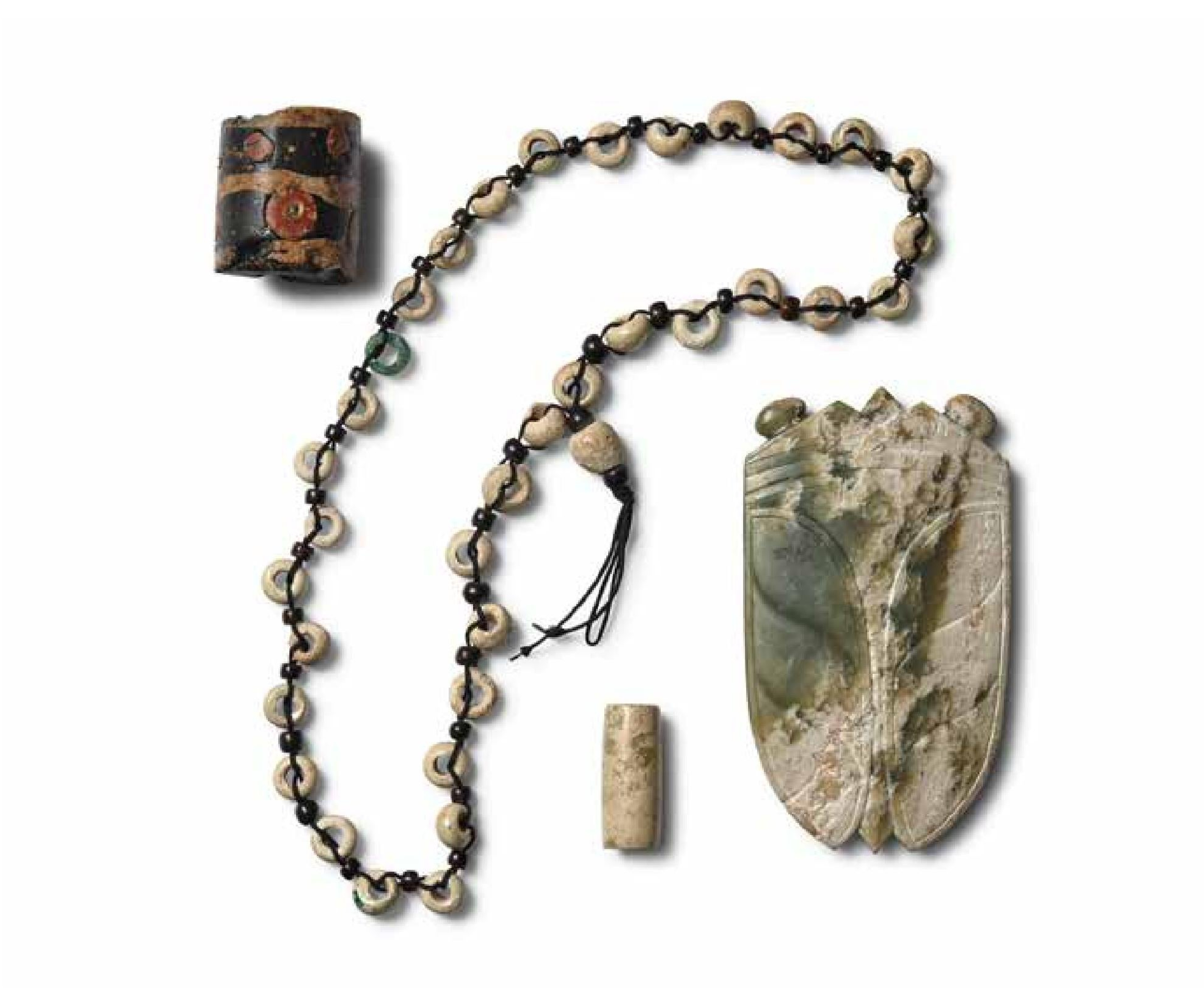
The Sixteen Luohans (Arhats) are legendary Buddhist disciples who achieved enlightenment and possess supernatural powers. The depiction of Luohans appears on a wide range of artworks and literatures throughout the history of Asian art. The most renowned and influential portrait of the group is perhaps by Guanxiu (832-912), a Five Dynasties artist and a Buddhist monk himself. His Luohan figures exhibit exaggerated physical features, satisfying the viewer's imagination of these eccentric sages. See a set of ink rubbings taken from stone steles carved in 1757 and attributed to Guanxiu, in the collection of The Metropolitan Museum of Art and illustrated on the museum's website, accession no. 59.195.9.

As a devoted Buddhist believer, Emperor Qianlong commissioned many Buddhist-related artworks. The Sixteen Luohan was among one of his favored subjects. The sixteen poems inscribed on the back of the present table screens, *Yuzhi Shiliu Luohan zan* (By Imperial Command: In Praise of the Sixteen Luohan) is recorded in the *Qing Gaozong Yuzhi Shiwenji* (A Collection of Poems and Essays by the Qianlong Emperor).

Compare the lapis lazuli carving of a Luohan seated in a mountain landscape, in the collection of the National Palace Museum, Taipei, not only represents the same subject as the present lot, but also inscribed with a section of the imperial poem praising the Luohan, illustrated on the museum's website. Compare also the table screen comprised of one set of white jade carvings of the subject, gold filled with the same imperial poem, in the Palace Museum, Beijing, illustrated in *Gugong bowuyuan cang wenwu zhenpin quanji: Ming Qing jiaju, xia*, No. 54, Hong Kong, 2002, pp. 194-195.

Please note this Lot is to be sold at No Reserve. 本拍品不設底價





PROPERTY FROM THE METROPOLITAN MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITION FUND

132 ¤

A GROUP OF JADE AND GLASS ORNAMENTS

The jade tubular bead Neolithic period, possibly Liangzhu Culture; The glass bead Han Dynasty; The string of glass beads style of Han Dynasty; The jade cicada Style of Han Dynasty
jade bead 1in (2.5cm) long; glass bead 1 1/4in (3.2cm) long; string of glass beads 19in (48.3cm) long overall; jade cicada 3 1/2in (8.9cm) long
(4).

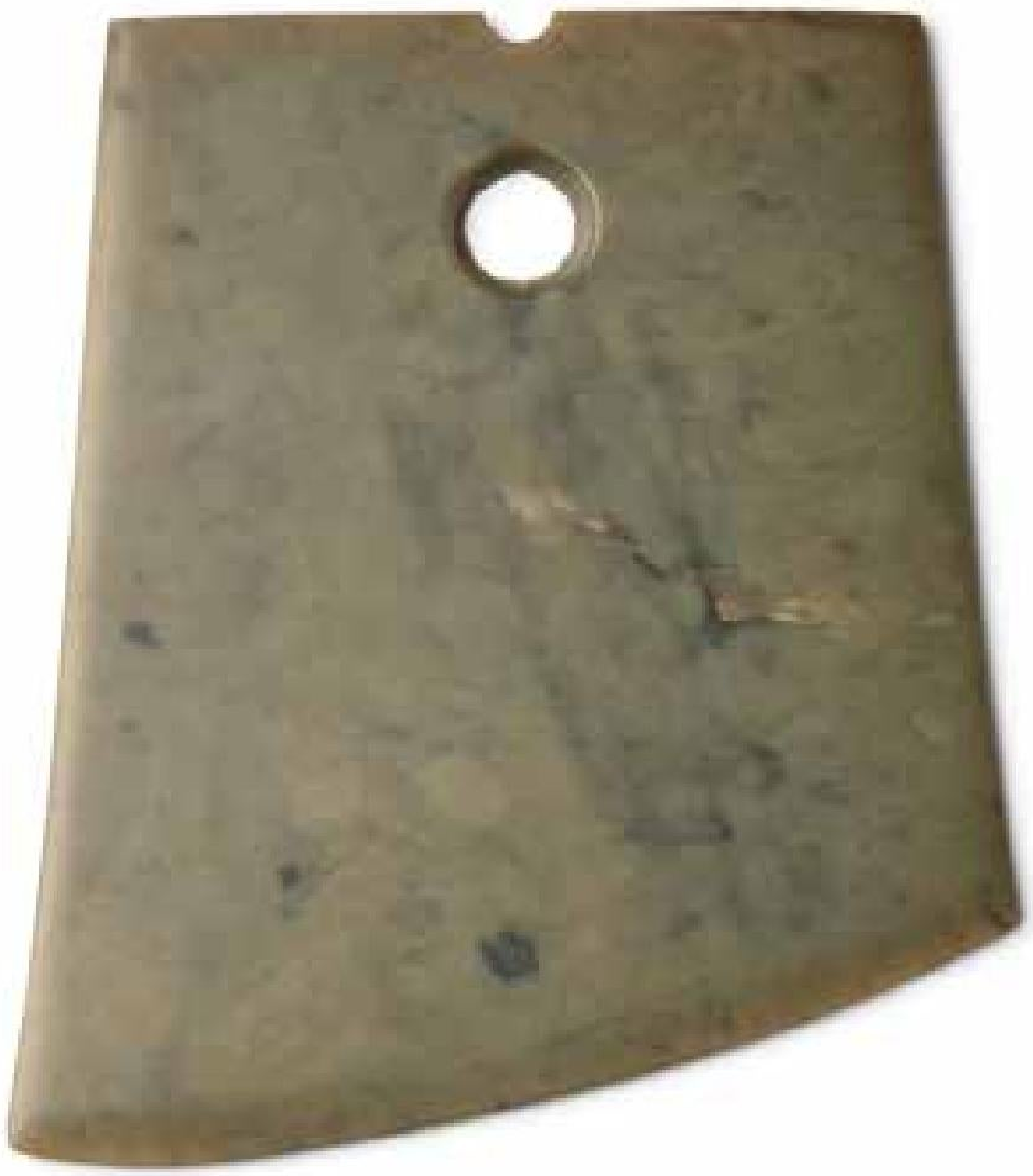
$2,000 - 3,000
To be sold without reserve

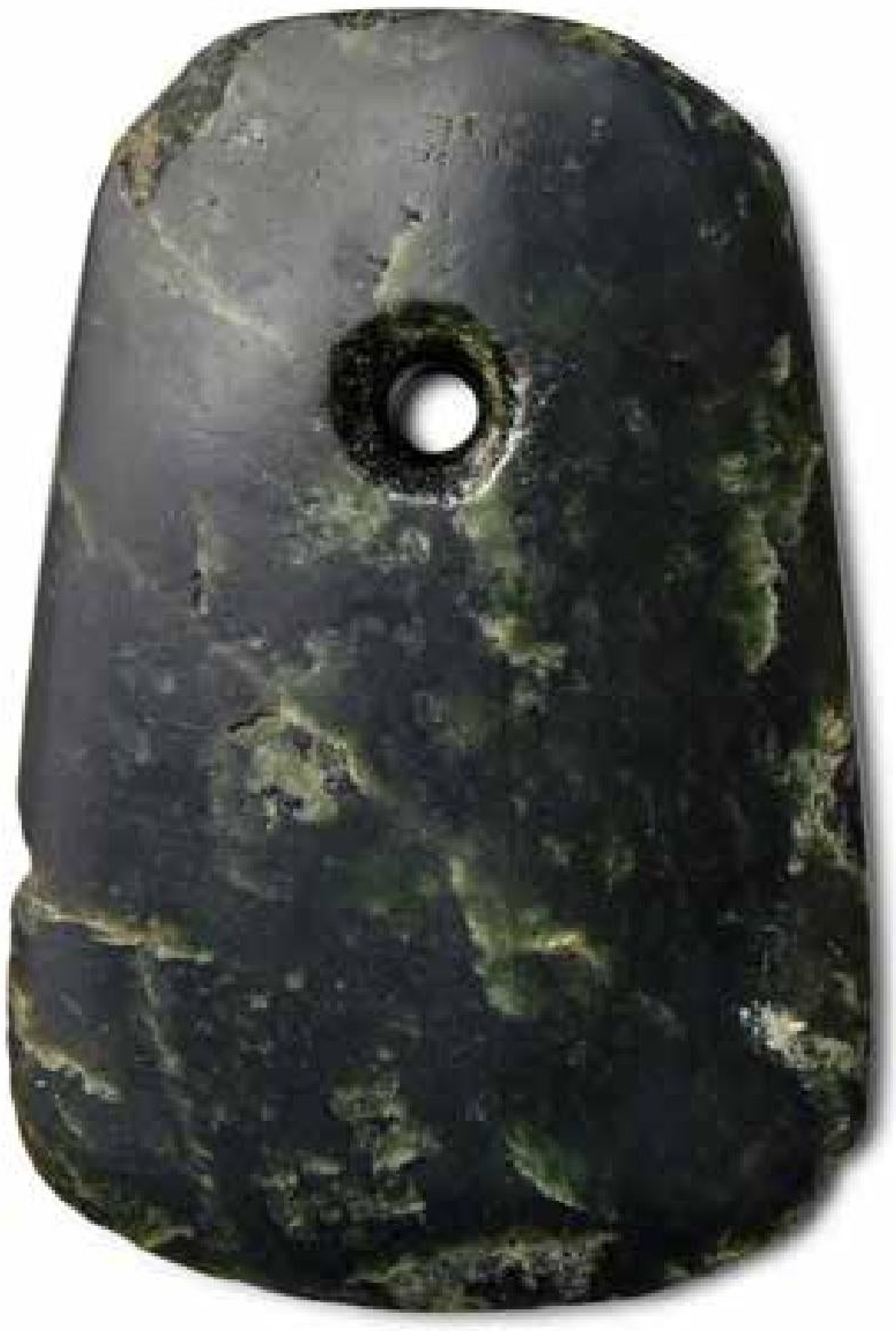
玉飾琉璃飾共四件
新石器時期 或為良渚文化 玉勒子
漢 琉璃勒子
仿漢 琉璃珠串 玉蟬

Provenance
John Sparks Ltd., London, 1985 (glass bead)
Galaxie Art & Gift Company, Hong Kong, 1987 (jade cicada)
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, nos. 969 (glass bead), 508 (jade cicada)
Gift of Florence and Herbert Irving, 2015
The Metropolitan Museum of Art, 2015-present

來源：
倫敦 John Sparks Ltd. 古董行，1985 年（琉璃勒子）
香港嘉藝工藝品有限公司，1987 年（玉蟬）
佛羅倫斯 (1920-2018) 及赫伯特·歐雲 (1917-2016) 伉儷（Florence and Herbert Irving）舊藏，藏品編號 969（琉璃勒子），508（玉蟬）
歐雲伉儷贈，2015 年
大都會藝術博物館，2015 年迄今

Please note this Lot is to be sold at No Reserve. 本拍品不設底價





PROPERTY FROM THE METROPOLITAN MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITION FUND

133 ¤

A DARK-GREEN SERPENTINE RITUAL *FU* AXE AND A GREEN JADE RITUAL *YUE* AXE

Neolithic period, the *yue* possibly Liangzhu Culture

The *fu* concave on both sides, perforated near the flat end opposite to the blade, the stone showing natural white and lighter green streaks; the *yue* thinly carved and perforated on the square end, the flat edge drilled with a half-circle, the blade beveled on both sides, the stone polished smooth with natural vein and inclusions.

fu axe 6 3/4in (17.1cm) long;
yue axe 5 1/2in (14cm) long
(2).

$3,000 - 5,000
To be sold without reserve

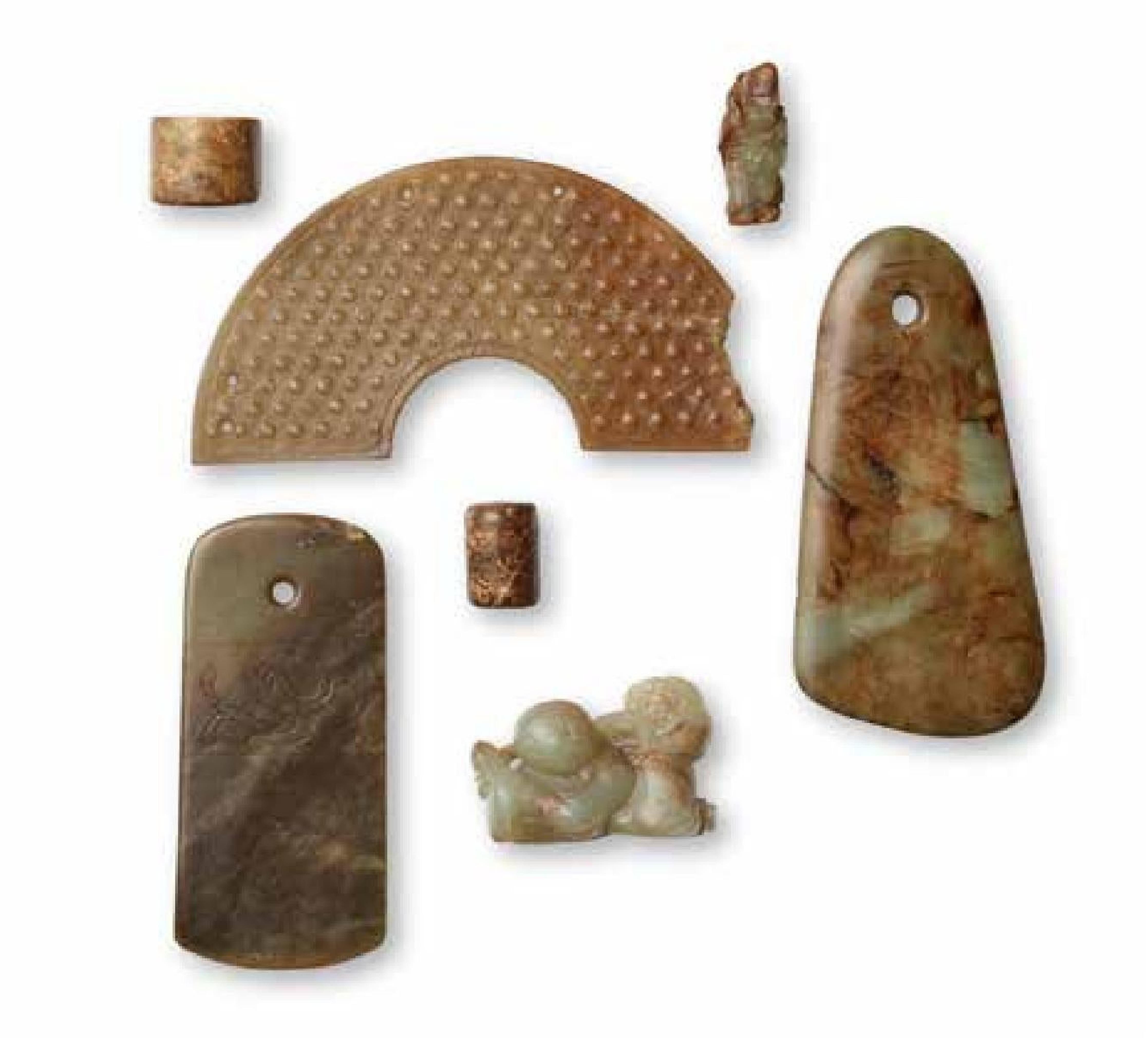
新石器时期 深绿蛇纹石斧
或為良渚文化 青玉鉞

Provenance

Alice Boney (1901-1988), New York, 7 December 1985 (*fu* axe)
Collection of Florence (1920-2018) and Herbert (1917-22016) Irving, the *fu* axe no. 542
Gift of Florence and Herbert Irving, 2015
The Metropolitan Museum of Art, 2015-present

來源：
紐約愛麗絲.龐耐（1901-1988）舊藏，1985 年 12 月 7 日 （石斧）
佛羅倫斯 (1920-2018) 及赫伯特·歐雲 (1917-2016) 伉儷（Florence and Herbert Irving）舊藏，石斧藏品編號 542
歐雲伉儷贈，2015 年
大都會藝術博物館，2015 年迄今

Please note this Lot is to be sold at No Reserve. 本拍品不設底價



PROPERTY FROM THE METROPOLITAN MUSEUM OF ART, SOLD TO BENEFIT THE ACQUISITION FUND

134 ¤

SEVEN JADE CARVINGS OF ORNAMENTS

Qing Dynasty

Comprising a celadon and russet jade axe, *fu*; a celadon jade ceremonial axe, *yue*; a jade arch-form pendant, *huang*; a carved jade bead; a russet jade thumb ring; a jade figural pendant; a jade figure of a boy.

5 1/2in (14cm) to 7/8in (2.2cm)

(7).

$2,500 - 4,500
To be sold without reserve

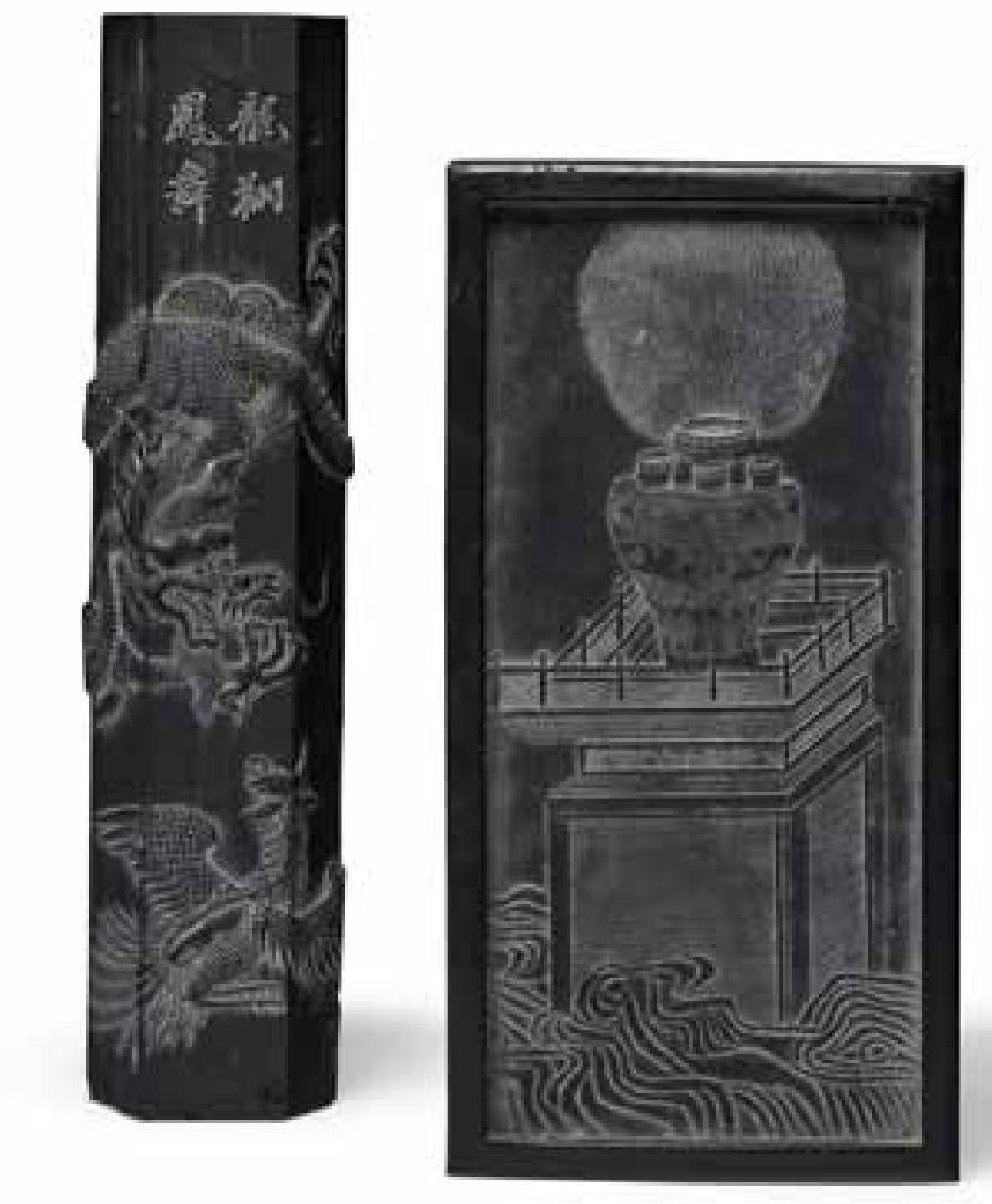
清 玉雕飾七件

Provenance

Yamanaka & Company, New York, 1911 (*fu* and two figures) and 1913 (*yue*, bead, and *huang*)
Gift of Samuel T. Peters, 1911 (*fu* and two figures), 1913 (*yue*, bead, and *huang*), and 1916 (thumb ring)
The Metropolitan Museum of Art, 1911, 1913, and 1916-present

來源：
紐約山中商會，1911 年（斧及兩件人物）、1913 年（鉞，勒子，璜）
Samuel T. Peters 贈，1911 年（斧及兩件人物）、1913 年（鉞，勒子，璜）、1916 年（扳指）
大都會藝術博物館，1911 、1913、1916 年迄今

Please note this Lot is to be sold at No Reserve. 本拍品不設底價



**PROPERTY FROM THE METROPOLITAN MUSEUM OF ART,
SOLD TO BENEFIT THE ACQUISITION FUND**

135 ¤

A HEXAGONAL ‘DRAGON AND PHOENIX’ INK STICK AND A RECTANGULAR ‘BAOLU TAI’ INK CAKE

Qing Dynasty, the ink stick from the workshop of Hu Kaiwen (1742-1808); the ink cake inscribed Kangxi *wu chen* year, corresponding to 1688

The ink stick molded in relief with a coiled four-claw dragon on the central register and a flying phoenix at the bottom, the frontal side inscribed 龍翔鳳舞 (dragon soars and phoenix dances) and the reverse side inscribed 胡開文監製 (produced under the supervision of Hu Kaiwen); the ink cake molded in low relief an archaistic jar placed on a tall platform diffusing fluffy vapor from its mouth, the base of the platform rising from clouds, all within a narrow flat border, the sides with molded and impressed inscriptions 康熙戊辰年古歙曹聖臣素功氏珍藏 (Preciously collected by Cao Shengchen, sobriquet Sugong, from the historical She County, in the *wuchen* year of Kangxi’s reign, the reverse featuring an impressed and gilt inscription with a vertical three-character title Baolu Tai 寶露臺 (Precious Dew Platform) and a passage narrating the legend of the jar.

ink stick 8 3/8in (21.3cm);
ink cake 7 1/8in (18.1cm) long (2).

$2,000 - 3,000
To be sold without reserve

清 「胡開文監製」款 「龍翔鳳舞」六邊形墨條
清 康熙戊辰年款「寶露臺」長方形墨錠

Provenance

Spink & Son Ltd., London, 2 February 1987 (ink stick)
Ralph M. Chait Galleries, New York, 9 April 1983 (ink cake)
Collection of Florence (1920-2018) and Herbert (1917-2016) Irving, no. 1861 (ink stick) and 878 (ink cake)
Gift of Florence and Herbert Irving, 2015
The Metropolitan Museum of Art, 2015-present

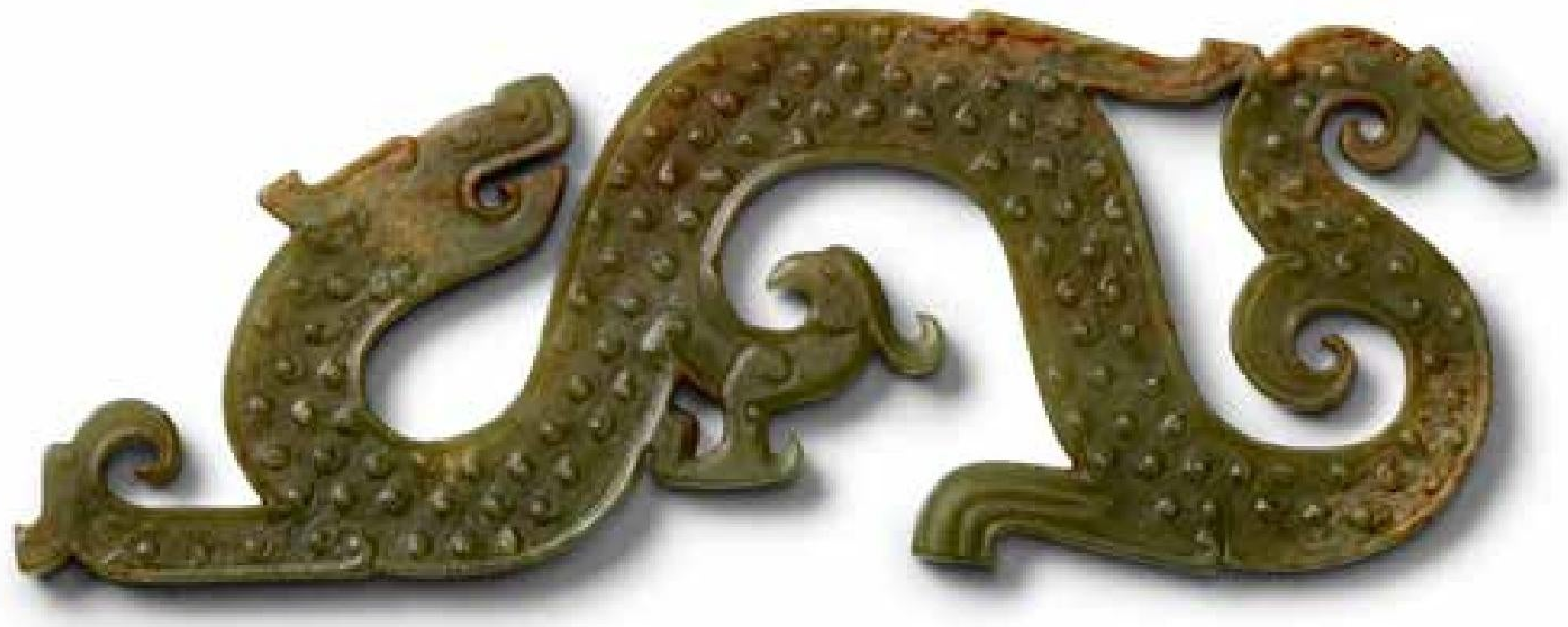
Exhibited/Published

Chinese Works of Art from the Scholar’s Study: Exhibition and Sale, Spink & Son, New York, 1986, no. 102 (ink stick)
Soame Jenyns, *Chinese Art: The Minor Arts II*, New York, 1965, pl. 212 (ink cake)
Soame Jenyns, *Chinese Art III*, New York, 1982, pl. 212 (ink cake)

來源：
倫敦 Spink & Son Ltd. 古董行，1987 年 2 月 2 日（墨條）
紐約 Ralph M. Chait Galleries 古董行，1983 年 4 月 9 日（墨錠）
佛羅倫斯 (1920-2018) 及赫伯特·歐雲 (1917-2016) 伉儷（Florence and Herbert Irving）舊藏，藏品編號 1861（墨條）及 878（墨錠）
歐雲伉儷贈，2015 年
大都會藝術博物館，2015 年迄今

展覽/出版：
Chinese Works of Art from the Scholar’s Study: Exhibition and Sale，Spink & Son Ltd. 古董行，紐約，1986 年，展品編號 102（墨條）
Soame Jenyns 著 *Chinese Art: The Minor Arts II*，紐約 1965 年，圖版編號 212（墨錠）
Soame Jenyns 著 *Chinese Art III*，紐約 1982 年，圖版編號 212（墨錠）

Please note this Lot is to be sold at No Reserve. 本拍品不設底價



PROPERTY FROM A PRIVATE KANSAS COLLECTION

136

A CELADON JADE ‘DRAGON AND PHOENIX’ PLAQUE

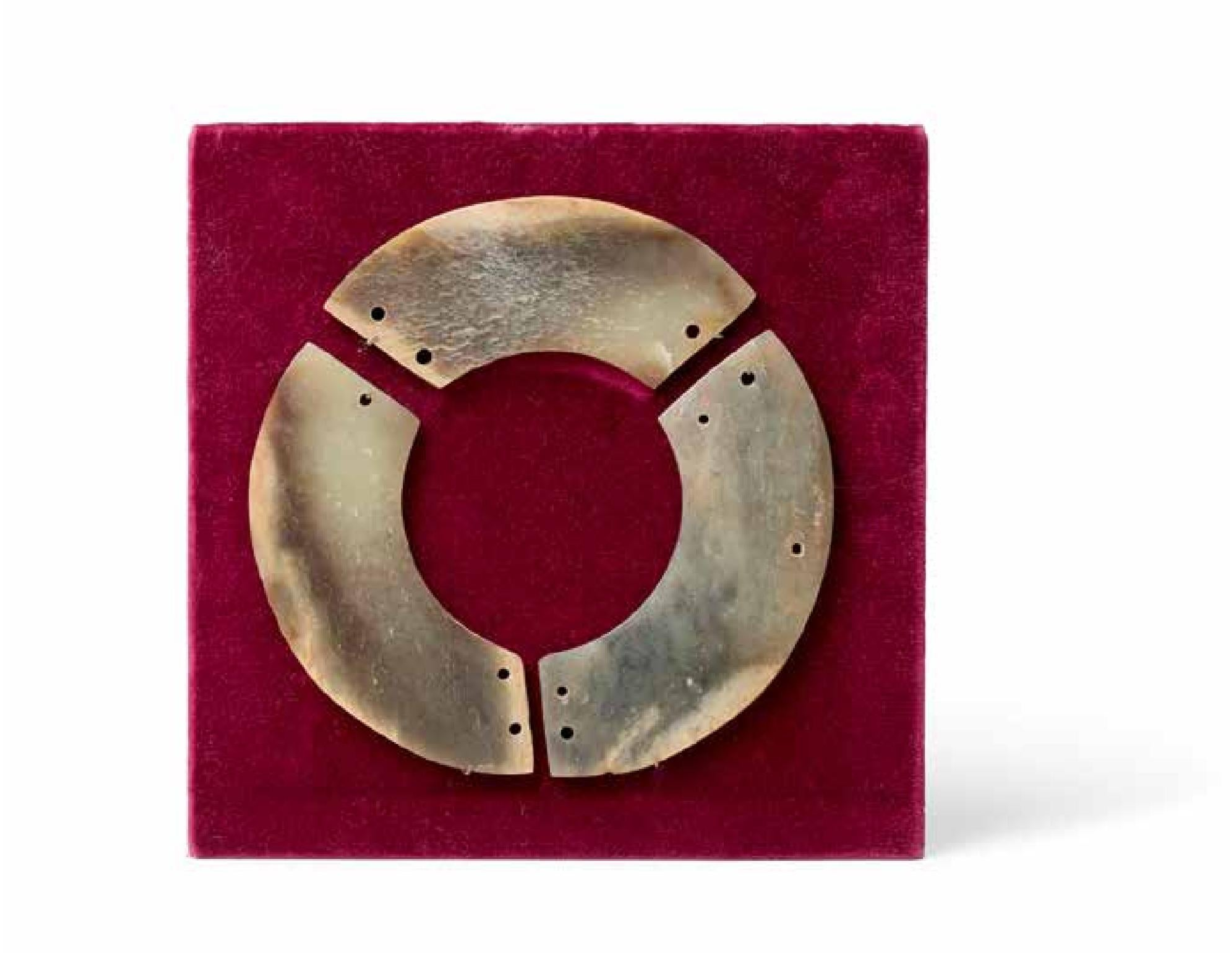
Warring States period or later
Carved in silhouette, the horned serpent turning back in an ‘S’ shape facing its forked tail, the bird with long crest and hooked beak emerging from underneath, decorated with raised spiral bosses within line borders on both sides, the translucent stone of olive-green tone with beige encrustations.
6 1/8in (15.5cm) across

$5,000 - 8,000

戰國或更晚 青玉龍鳳形珮

Provenance
Collection of Stephen Poulin, Toronto
Galerie Zacke, 18 January 2024, lot 830

來源：
多倫多 Stephen Poulin 舊藏
維也納 Galerie Zacke 拍賣行，2024 年 1 月 18 日，拍品編號 830



PROPERTY FROM THE ALAN AND SIMONE HARTMAN COLLECTION

137 ¤

AN ARCHAIC JADE SECTIONED DISC, *BI*

Neolithic Period

Thinly sliced and comprised of three arch-shaped panels to form a disc, each with perforated ends for attachment, the softly polished stone with translucent celadon tones, the edges 'calcified' to opaque ivory-brown.

5 1/2in (14.6cm) diam overall

(3, on stand).

$3,000 - 5,000

To be sold without reserve

新石器時代 玉三璜連璧

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

PROPERTY FROM ANOTHER OWNER

138

A GRAY-GREEN, RUSSET AND BROWN NEPHRITE JADE FIGURE OF A RECUMBENT HORSE

Ming Dynasty (1368–1644)

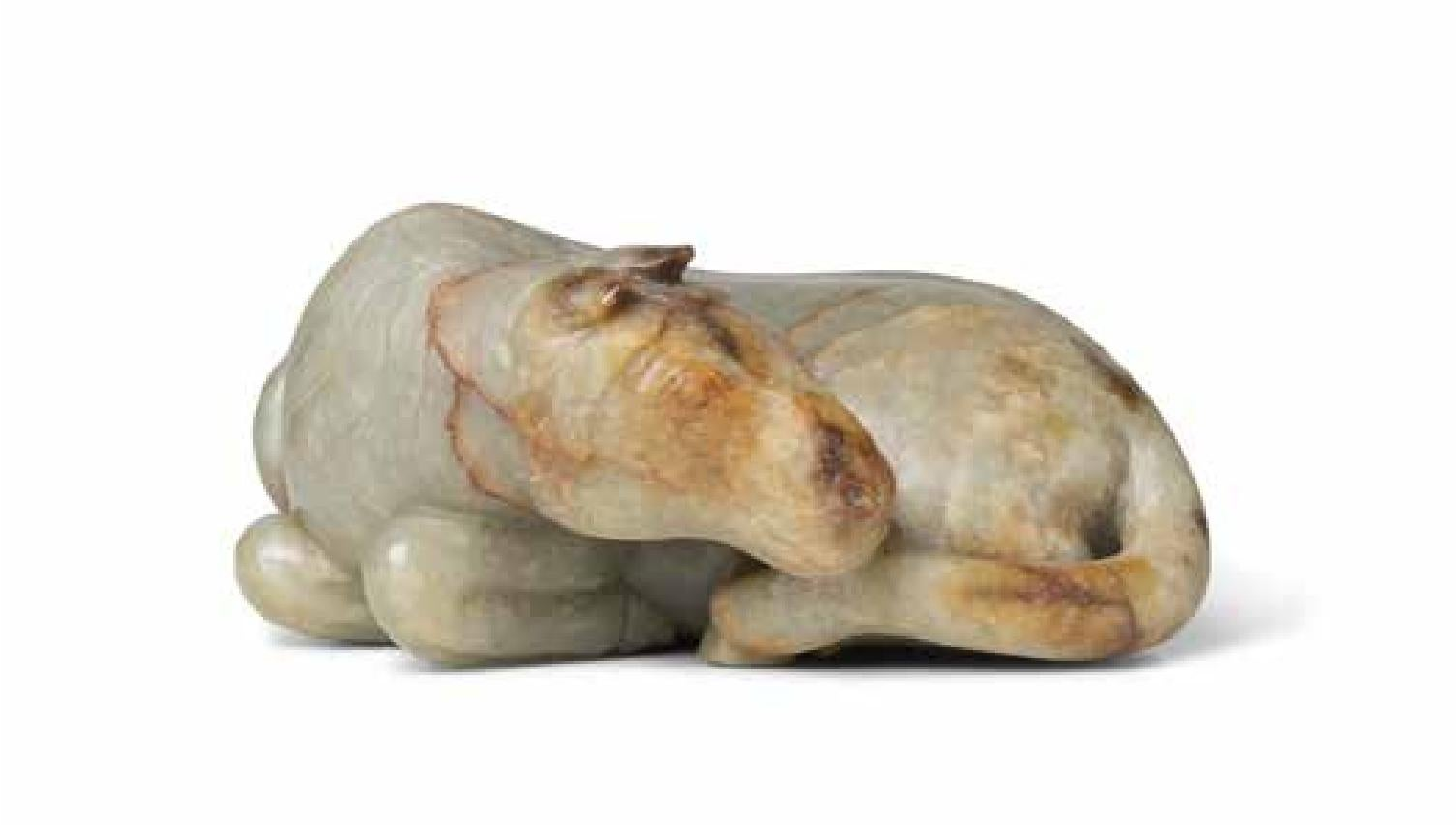
Resting in a slightly coiled position with front legs tucked under its belly and with its head turned over its left (real) shoulder and held just above the ground and nuzzled at its tail, the mane and tail is finely delineated with lines defining the hair, the ears are pushed a little forward and the eyes, mouth and nostrils are clearly defined, the underside similarly well detailed with hooves and leg muscles deeply carved, the stone of attractive gray-green color with russet and darker brown inclusion mostly to the head and hind region.

4 3/4in (12cm) across

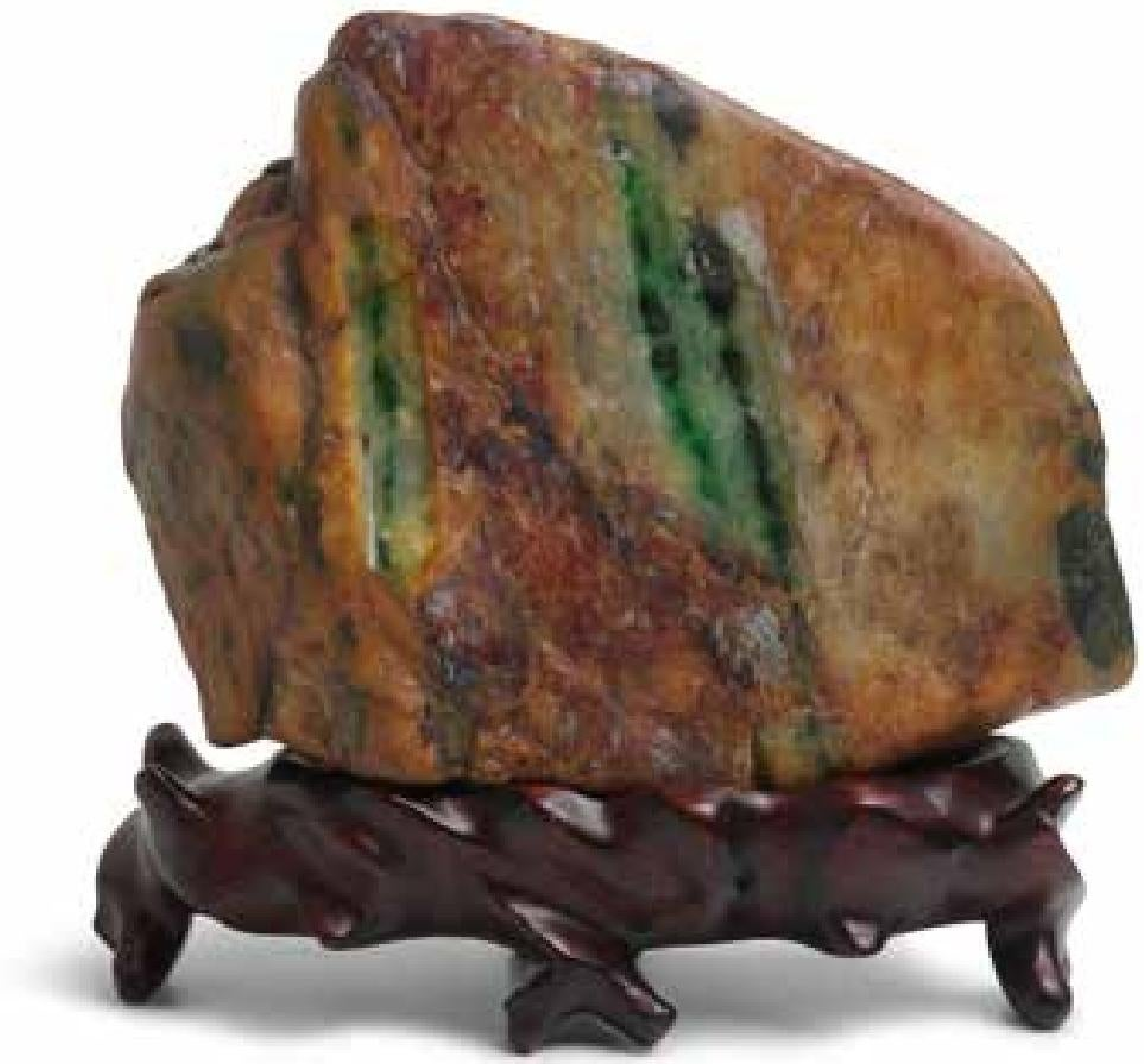
$20,000 - 30,000

明 青玉褐斑臥馬

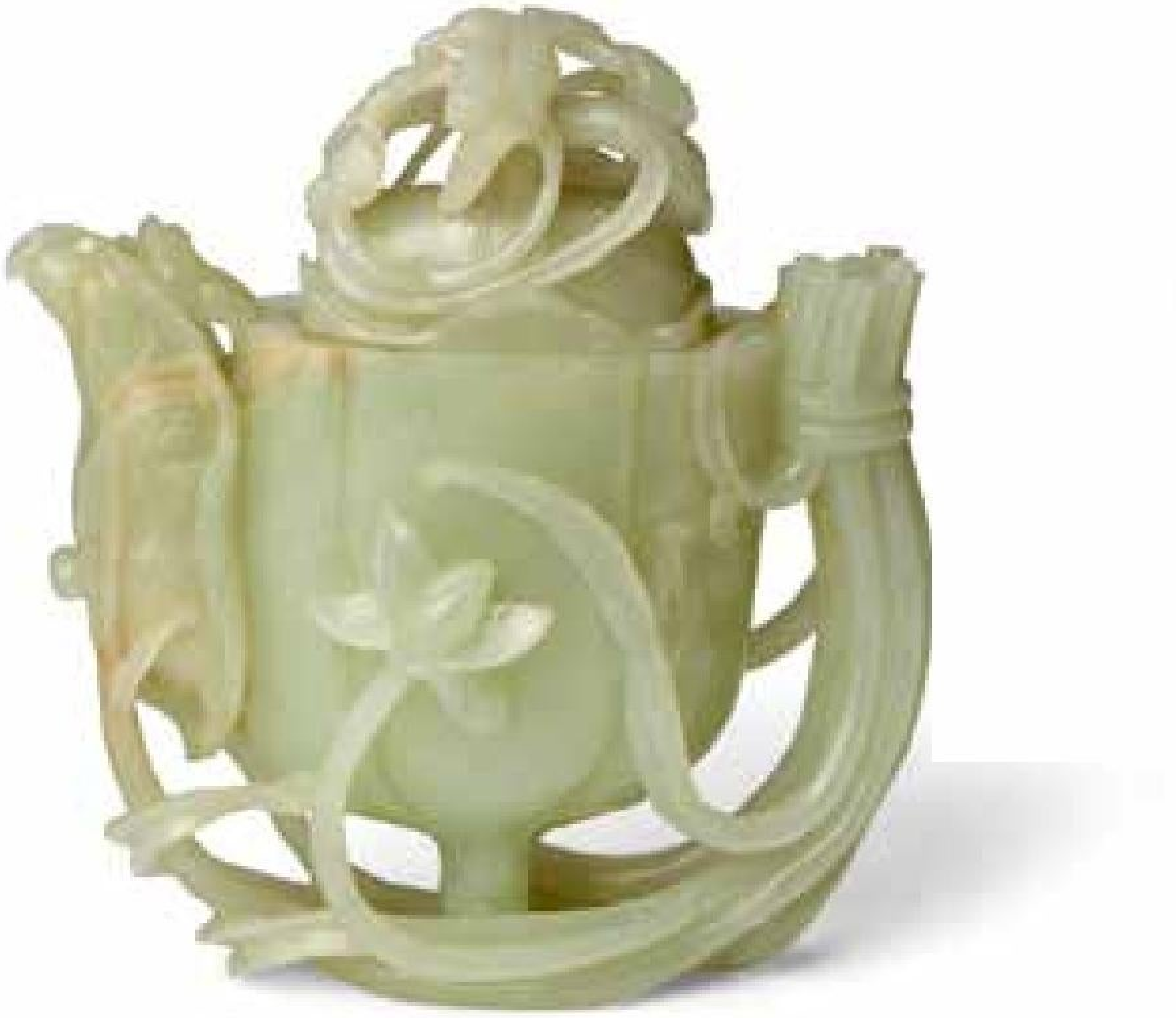
Animal carvings such as the present lot belong to a group of naturalistically rendered carvings, that are skillfully fashioned and sensitively rendered with gentle features, attributed to the Yuan and Ming dynasties. A pale green jade recumbent horse in a slightly different posture is illustrated by Jessia Rawson, *Chinese Jade from the Neolithic to the Qing*, London, 1995, pp. 371-372, pl. 26:15; and another recumbent horse with head raised is illustrated, ibid, pp. 376-377, pl. 26:20.



(alternate view)



140



139

PROPERTY FROM THE COLLECTION OF MARGARET ROEBLING PERRINE

139

A PALE CELADON JADE LOTUS-FORM EWER AND COVER

1st half 19th century

The body of the vessel carved as a quatrefoil lotus pod with seeds visible at the flattened rim and supported on stems of swirling lotus stems that form the foot with lotus flowers rising to each main side and to a large, folded lotus pad with a toad atop that forms the spout to one narrow side and with rope-twist-tied stems neatly bundled to the other narrow side forming the handle, the cover formed as an upturned lotus pad with lotus flowers and an egret.
5 5/8in (14.3cm) high (wood stand).

$4,000 - 6,000

十九世紀前半 青白玉蓮形執壺

PROPERTY FROM ANOTHER OWNER

140

A RARE RUSSET-SKINNED JADEITE BOULDER

Of irregular pebble shape, the brown and russet skin left almost entirely intact save for three scooped stripes to one side and a single scooped stripe to the other revealing the interior emerald and apple green veins under the skin.
7 1/2in (19cm) across and 5 3/8in (13.7cm) high (wood stand).

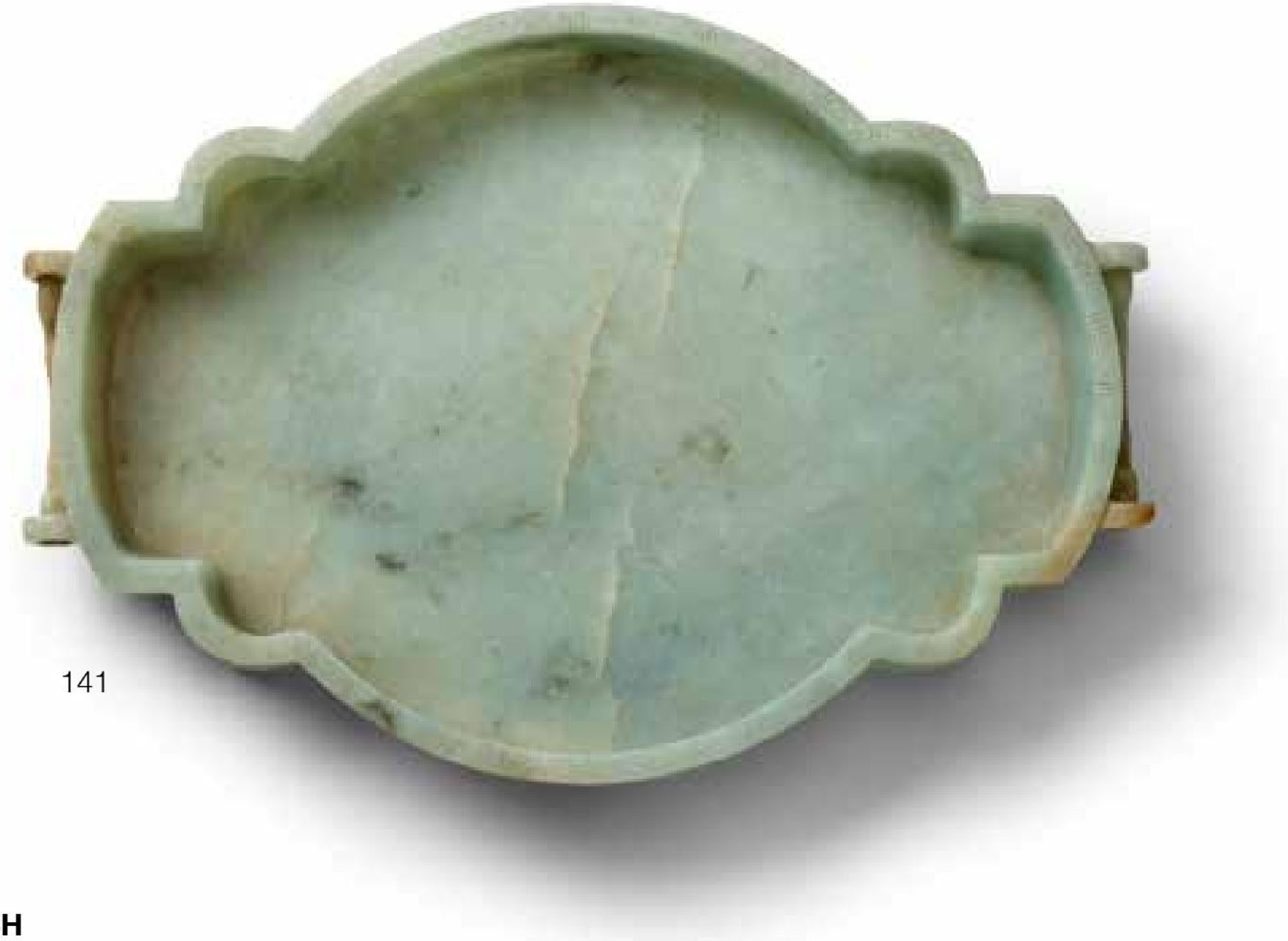
$8,000 - 12,000

帶皮翠玉山子

Provenance

Edward and Louise B. Sonnenschein Collection, no. 1180
Art Institute of Chicago Loan no. 31.50
Christie's New York, 2 June 1994, lot 161

來源：
Edward and Louise B. Sonnenschein 舊藏，餐品編號 1180
芝加哥藝術學院博物館，借展編號 31.50
紐約佳士得拍賣行，1994 年 6 月 2 日，拍品編號 161



141

PROPERTY FROM THE COLLECTION OF MARGARET ROEBLING PERRINE

141

A PALE APPLE-GREEN JADEITE SHALLOW DISH

19th/20th century

Of lobed shape with short upright sides, the exterior carved in low relief with long-tailed birds amidst prunus in slender rectangular panels bordered by bamboo at each end, the flat rim carved with a key-pattern band, the smaller curved ends with integral and movable arched handles that show some russet coloring from the original skin, the base flat and supported on short curved rectangular feet.

11 1/4in (28.5cm) across (wood stand).

$1,000 - 1,500

十九/二十世紀 翠玉花鳥紋雙耳盤

PROPERTY FROM VARIOUS OWNERS

142

AN APPLE-GREEN, LAVENDER AND RUSSET JADEITE ‘MYTHICAL BEAST AND LOTUS’ PENDANT

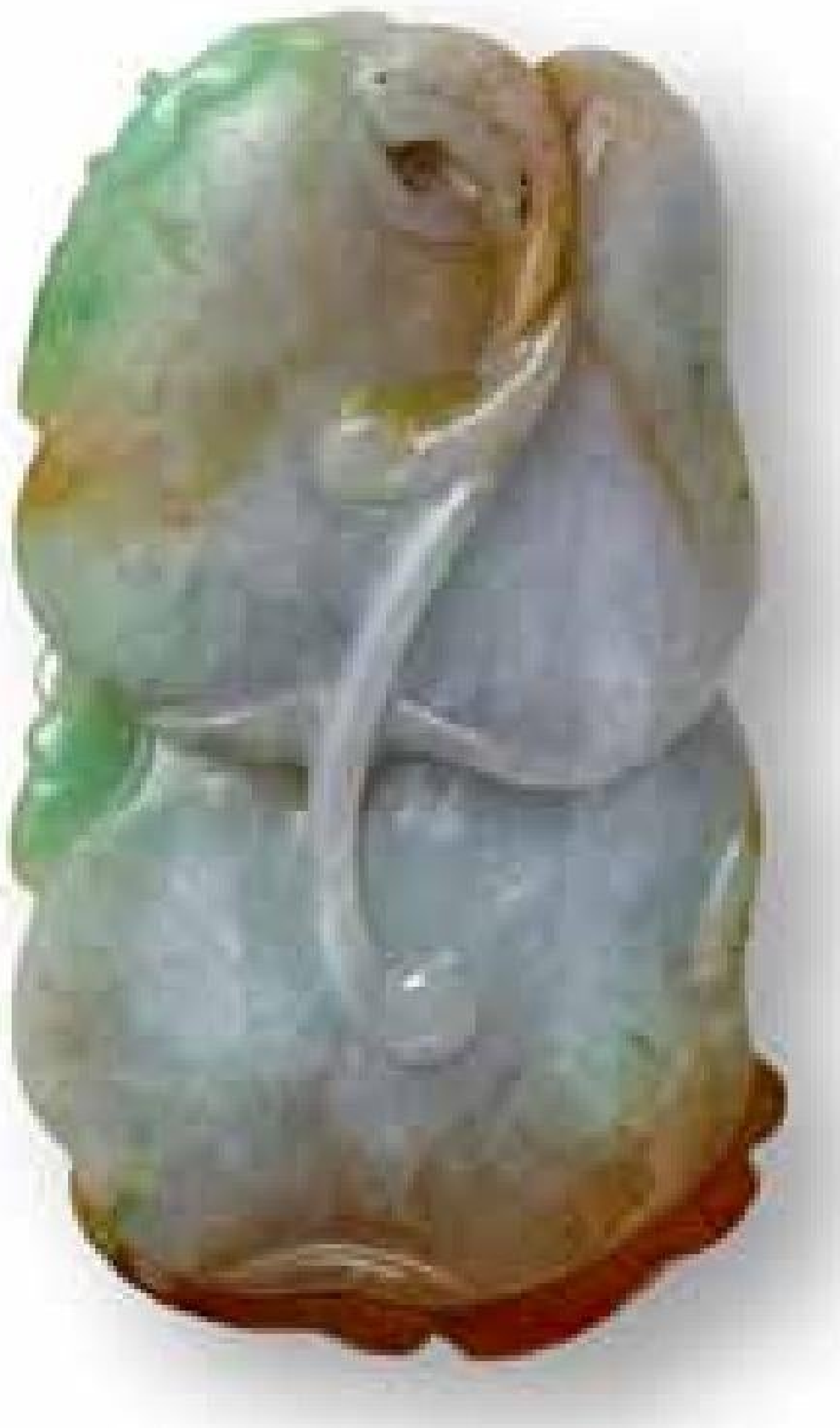
19th century

Extremely well carved as two lotus pads with distinct veining and upturned edges, a russet skin cleverly used to depict a seated mythical beast with ridged back looking upwards and trailing a swirling vapor from its mouth that supports a sun or moon disc, two apple-green inclusions along one edge are carved with two bats with outstretched wings, the underside also well carved with the intersecting pads and trailing stems, pierced at one end for suspension.

2 3/4in (7cm) across

$2,000 - 3,000

十九世紀 青紫色帶皮翠玉荷月瑞獸墜飾



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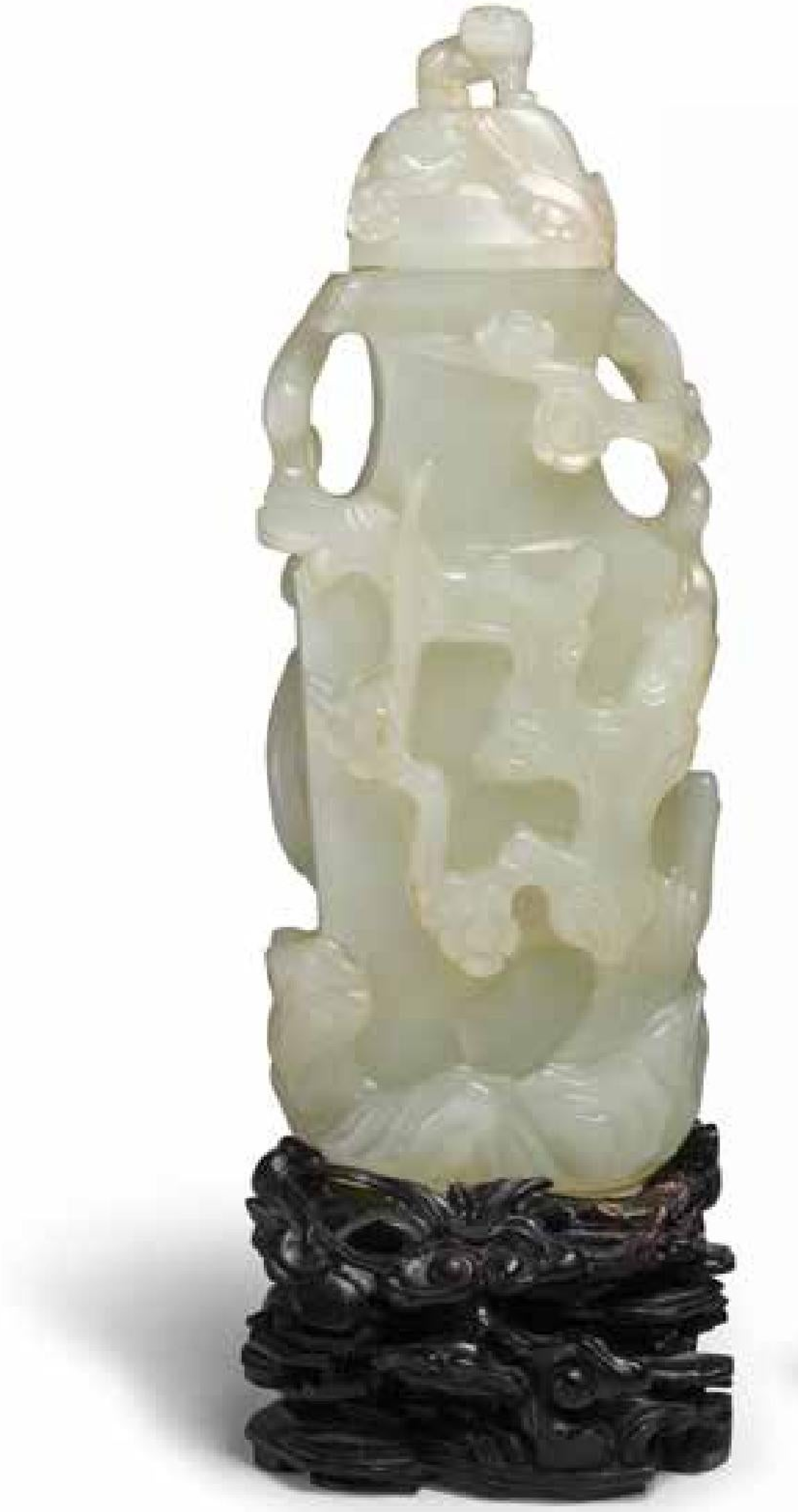

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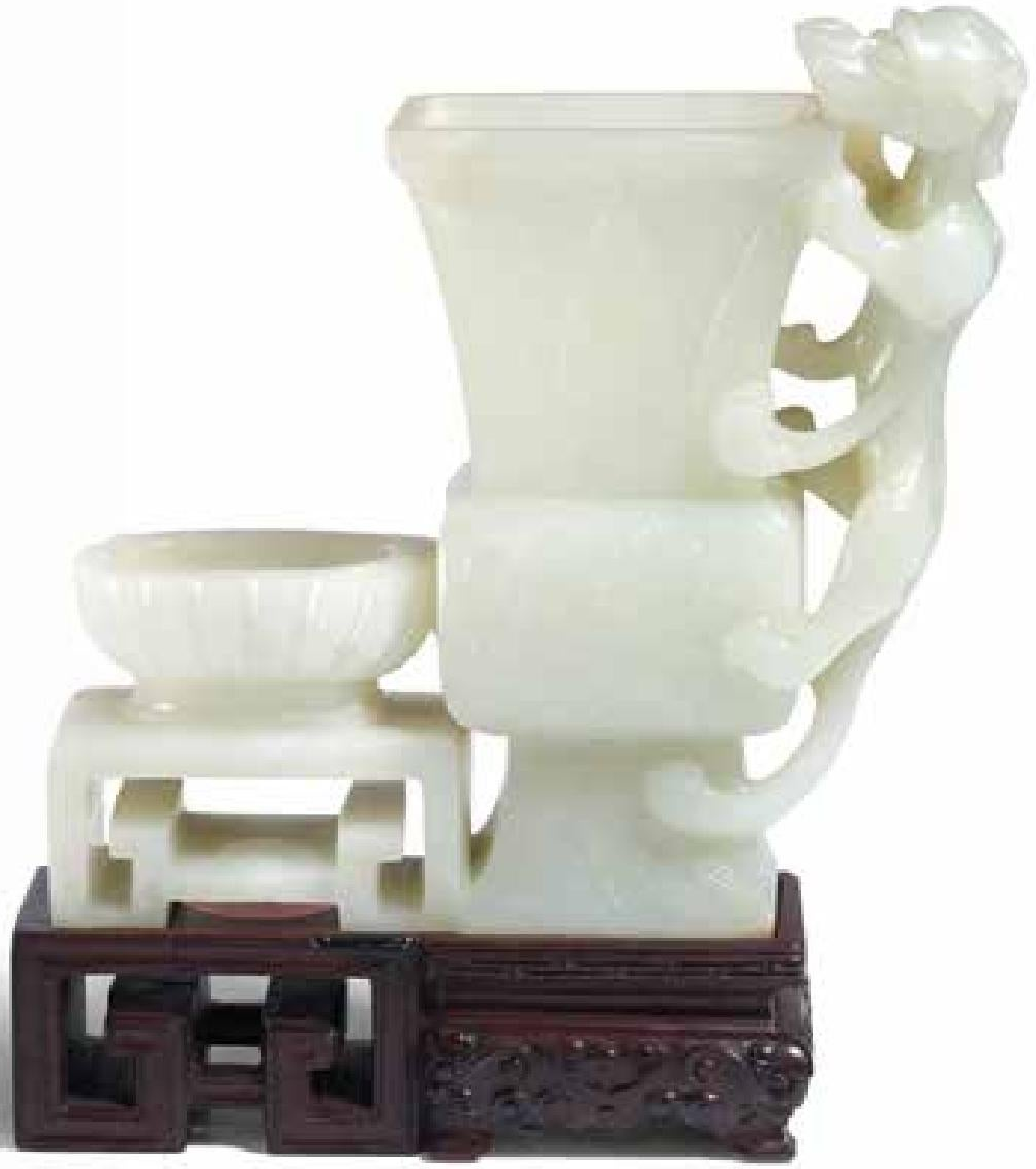


144

PROPERTY FROM VARIOUS OWNERS

143

A PALE CELADON-WHITE JADE ‘CRANE AND PRUNUS’ VASE AND COVER

Late 18th-early 19th century

Of rectangular baluster form and carved in high relief in a continuous scene around the body with a prunus tree rising to one side from ridged rockwork around the foot and with the blossoming branches continuing to the other side and also forming the pierced branch-form handles to the narrow sides, a crane clutching a *lingzhi* standing on rockwork below, the domed cover with further prunus and lion-form finial.
7 3/8in (18.7cm) high (wood stand).

$3,000 - 5,000

十八世紀末–十九世紀初 青玉梅鶴紋蓋瓶

PROPERTY FROM A PRIVATE OHIO COLLECTION

144

A PALE CELADON-WHITE JADE *GU*-SHAPED VASE GROUP WITH INTEGRAL BOWL ON STAND

18th/19th century

The *gu*-shaped vase of flattened rectangular shape with a *taotie* design to the central section between plantain lappets to the upper and lower trumpet sections, and carved with a large *chilong* clambering upward to the rim on one narrow side and forming the handle, alongside an integral footed and lobed oval basin on a stand of key-pattern outline with legs and stretchers channeled to each side, the stone of an attractive even tone with some paler beige inclusions primarily to one side.
4 3/4in (12cm) high (wood stand).

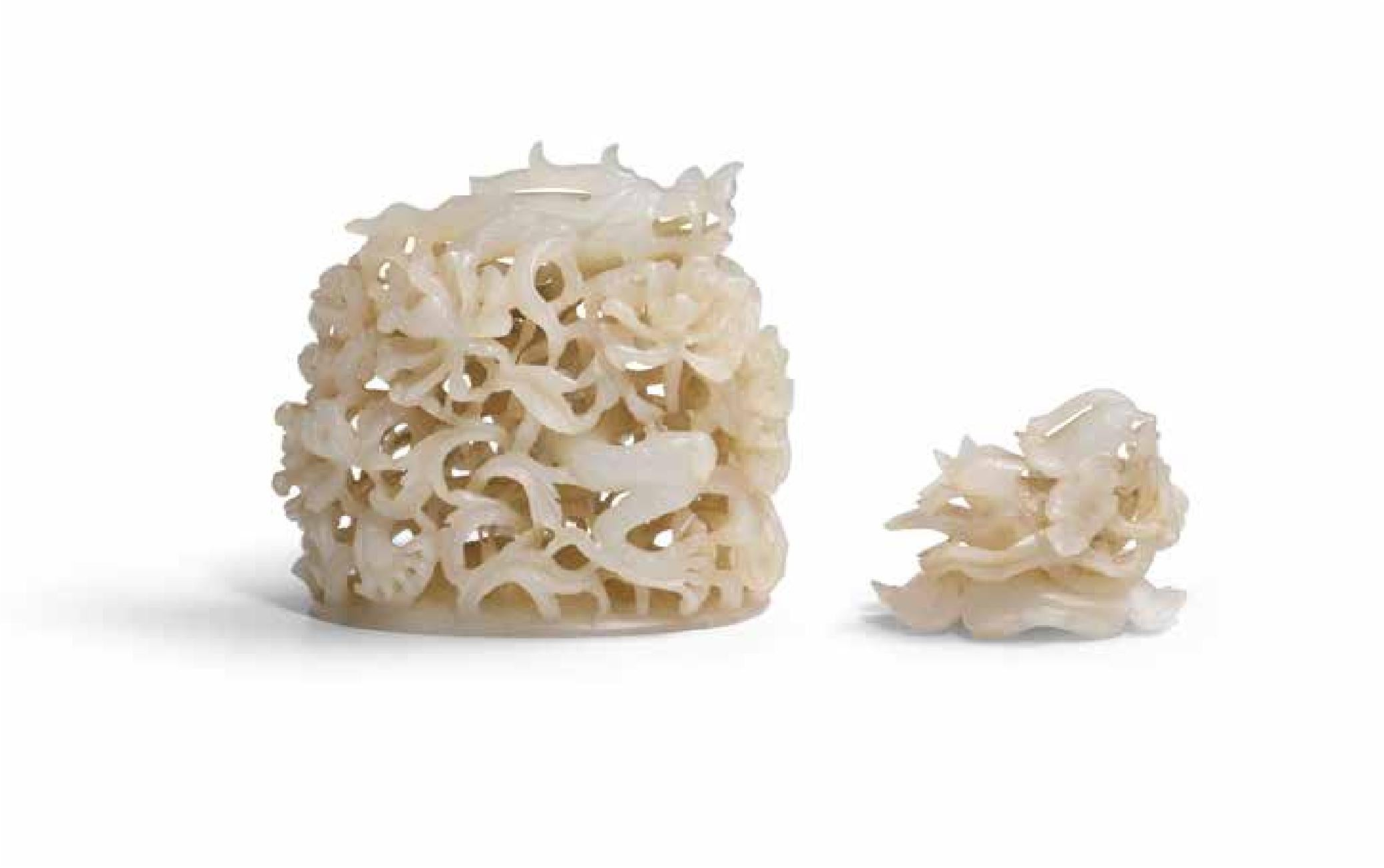
$2,000 - 3,000

十八/十九世紀 青白玉仿古觚式賞瓶

Provenance

Sotheby Parke-Bernet, New York, 23 May 1974, lot 109
Sotheby Parke-Bernet, New York, 23 October 1976, lot 76

來源：
紐約蘇富比 Parke-Bernet 拍賣行1974年5月23日，拍品編號109
紐約蘇富比 Parke-Bernet 拍賣行1976年10月23日，拍品編號76



PROPERTY FROM A PRIVATE OHIO COLLECTION

145

TWO PALE CELADON JADE HAIR ORNAMENTS

Yuan Dynasty

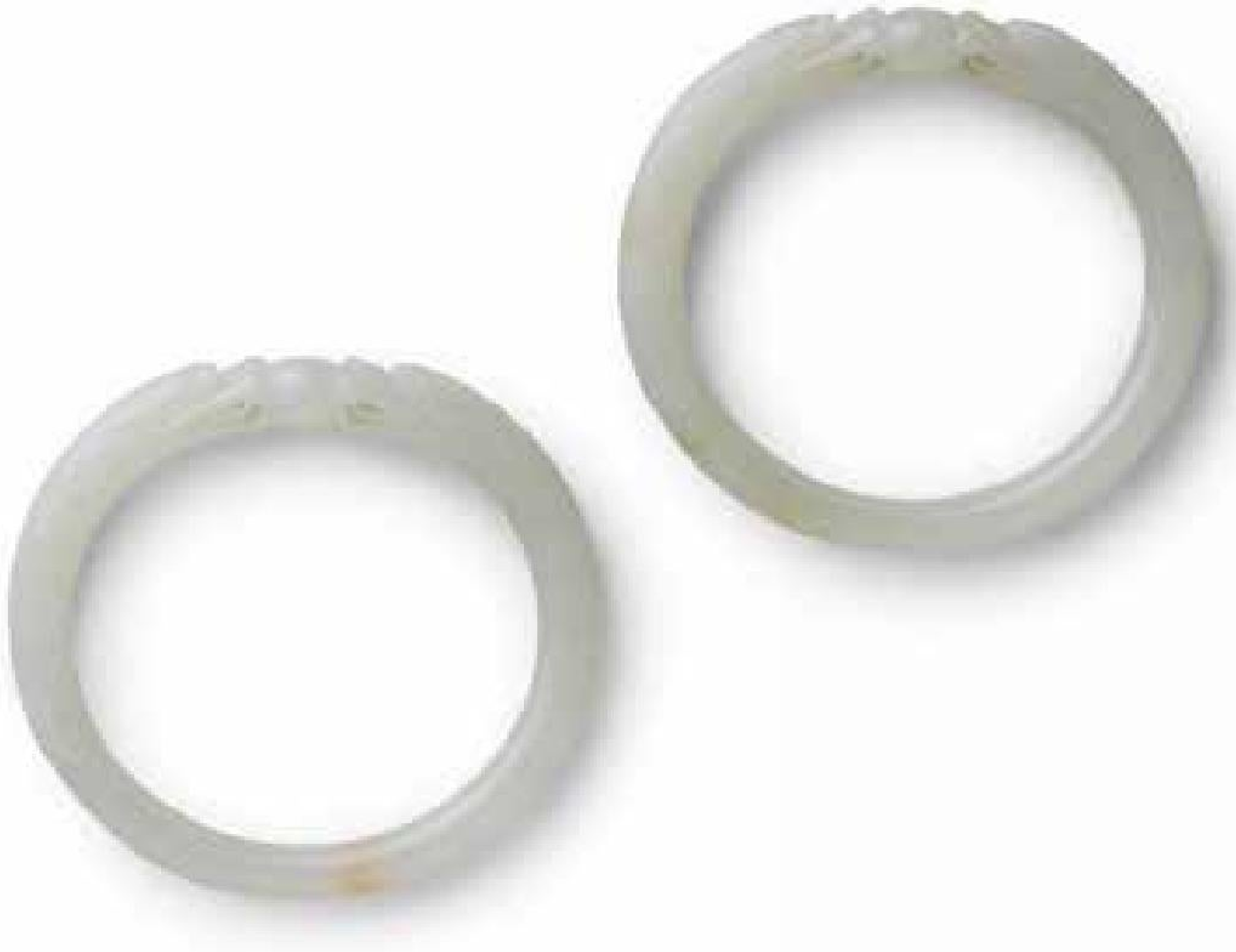
One of tall domed outline and fully reticulated with a design of a five-clawed dragon rising from within the interior to surmount the top and with legs emerging to the sides through a dense foliage and floral design of stylized lotus or hibiscus that rise from the concave domed base; together with a smaller hair ornament carved as a mandarin duck holding a leafy lotus spray in its mouth that trails to the up-turned domed lotus pad that forms the base.

2 5/8in (6.6cm) and 1 7/16in (3.7cm) high

(2).

$5,000 - 7,000

元 青白玉冠飾兩件



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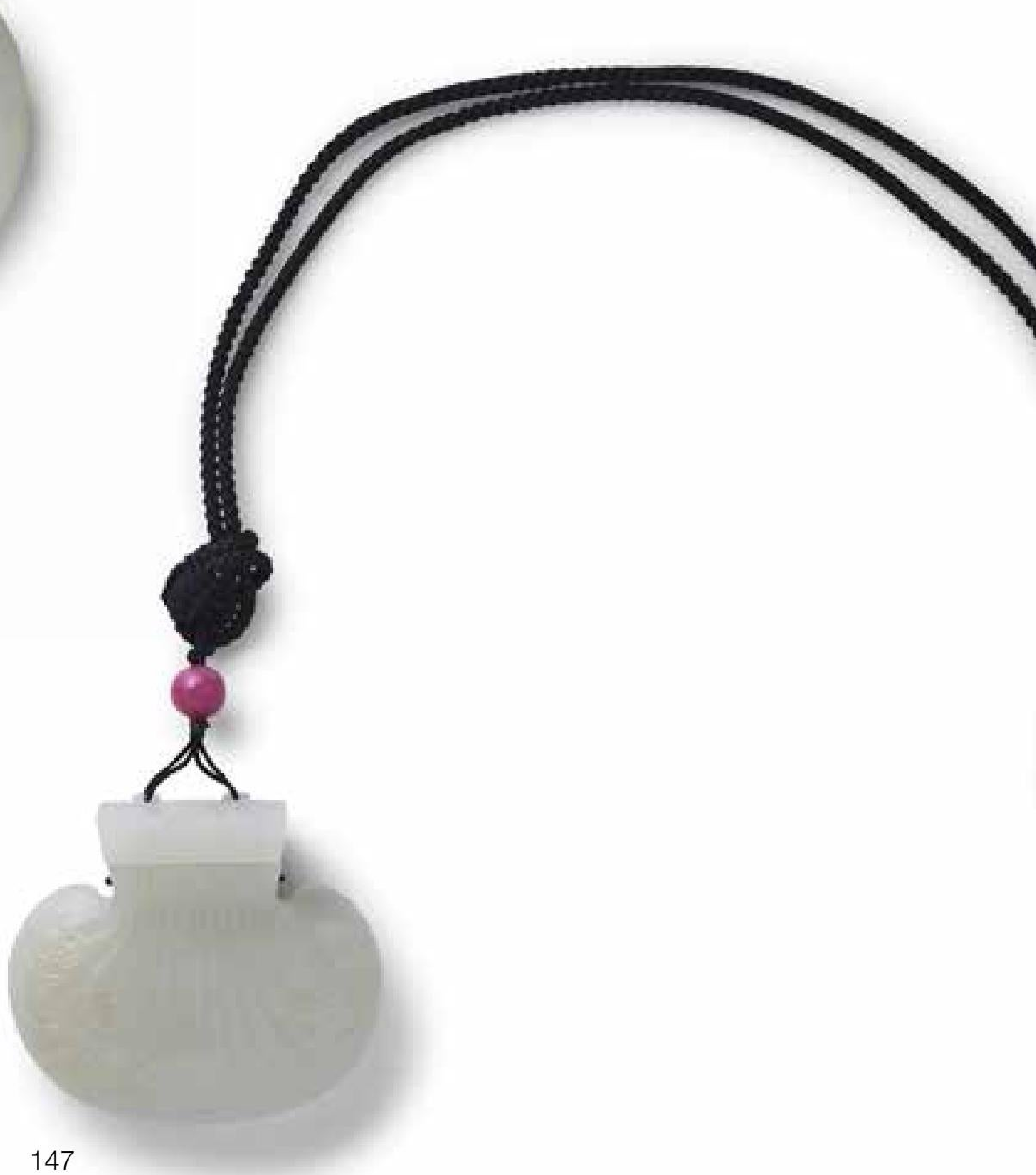


147

PROPERTY FROM A CALIFORNIA COLLECTION

146

A PAIR OF WHITE JADE 'DRAGON' BANGLES

19th century

Each of ovoid shape with two dragons contesting a 'pearl' at the top center, the dragon heads finely detailed with bulging eyes and open mouths, the long horns and fur delineated on the upper part of the bangle, the stone of even 'onion white' color with few natural inclusions.

each 3 1/16in (7.7cm) across

(2).

$3,000 - 5,000

十九世紀 雙龍搶珠白玉鐲成對

PROPERTY FROM A CALIFORNIA COLLECTION

147

A CARVED WHITE JADE 'SAN XING' POMANDER

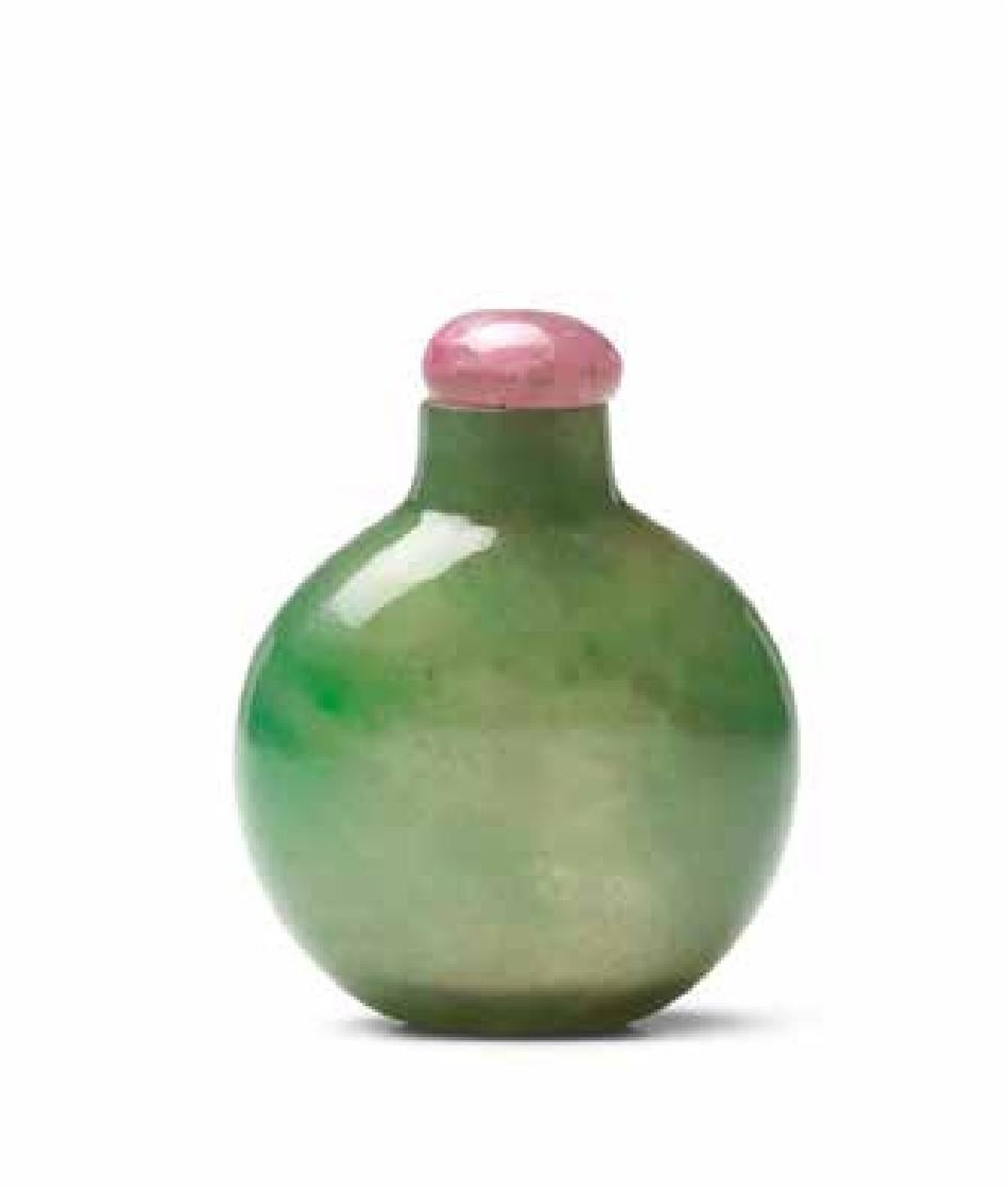
19th century

In the shape of a pouch with pleated opening, finely carved with a bat and a leafy vine of double-gourds on one side, a gnarled branch of peaches and a two-line, ten-character inscription on the other side, the interior well-hollowed and drilled at the neck and stringed through the well-fitted square cover, the stone of even 'onion white' color throughout.

2 1/2in (6.4cm) across

$2,000 - 3,000

十九世紀 白玉「福祿壽」香囊形蓋盒



PROPERTY FROM VARIOUS OWNERS

148 ¤

A SEMI-TRANSPARENT APPLE-GREEN AND ICE JADEITE SNUFF BOTTLE

1800-1900

Of rounded spade shape and exceedingly well-hollowed, supported on an oval concave base with narrow foot edge, the cylindrical neck with a slightly concave mouth with wide opening, the stone of an attractive semi-transparent pale ice-green tone with apple-green inclusions.

2 1/16in (5.2cm) high, stopper

$1,000 - 1,500
To be sold without reserve

1800-1900 年 冰種翠玉鼻煙壺

Please note this Lot is to be sold at No Reserve. 本拍品不設底價

The Robert and Florette Weiss Collection of Chinese Snuff Bottles:

Sold to benefit the International Chinese Snuff Bottle Society

To be sold directly following the
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NO RESERVE SALE

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KATSUSHIKA HOKUSAI (1760-1849)
Edo period (1615-1868), circa 1830-1831
An *ōban yoko-e* print entitled *Kanagawa-oki nami-ura* (Under the Wave off Kanagawa), from the series *Fugaku sanjūrokkei* (36 Views of Mount Fuji)
$700,000 - 900,000

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ASIA WEEK NEW YORK

紐約亞洲藝術週

Mid-March, 2025

Asia Week New York 2025, the collaboration among Asian art specialists, auction houses, museums and Asian cultural institutions is taking place in mid-March 2025! Check the Asia Week New York website, www.asiaweekny.com, for up-to-date listings of the planned exhibitions, auctions and events.

www.asiaweekny.com

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The term "purchase price" means the aggregate of (a) the bid price, (b) the buyer's premium, (c) any 3rd-party biding platform fee, and (d) unless the buyer is exempt by law from the payment thereof, any state or local sales tax (or compensating use tax) and other applicable taxes or duties. With regard to New York sales tax, please refer to the "Sales and Use Tax" section of these Conditions of Sale.

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We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

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3. You represent and warrant that: (i) you have provided to us, or will provide upon request, true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents; (ii) neither you, your principal (if applicable, and subject to Bonhams' prior written acceptance pursuant to section 2 above), nor any individual or entity with a beneficial or ownership interest in either the purchased property or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions (such programs and regulations, collectively, "Sanctions"); (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams' request; (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud; and (v) property purchased by you or your principal (if applicable) hereunder is not and will not be transferred to or used in a country in contravention of any Sanctions.

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(ii) Cashier's check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.

(iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the purchaser or record. Only one debit or credit card may be used for payment of an account balance. This method of payment may not be available to first time purchasers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the consignor by law, we may at our election: (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the consignor arising out of the buyer's breach; (b) cancel the sale, retaining as liquidated damages all payments and deposits made by the buyer; (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages; and/or (d) reveal the buyer's identity and contact details to the consignor. In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, bid prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale, all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.

6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner the auctioneer may decide. In the event of any dispute between bidders, or in the event the auctioneer doubts the validity of any bid, the auctioneer shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations and warranties as set forth in section 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the consignor to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

Conditions of Sale - continued

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.

8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The ¤ symbol next to the lot number denotes no reserve. The reserve is the confidential minimum bid price at which such lot will be sold and it does not to exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the consignor, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If the auctioneer determines that any opening or subsequent bid is below the reserve for a lot, (s)he may reject such opening bid and withdraw the item from sale. CONSIGNORS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.

9. Other than as provided in the Limited Right of Rescission with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the consignor shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the consignor any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the "Buyer's Guide" portion of the catalog. Lots designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility must be removed at the buyer's expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of US $5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer's risk and expense.

Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the consignor make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of property.

12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection. By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.

14. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the consignor by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth below.

15. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available online at http://www.bonhams.com/legals/9945/. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer's premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a "private" or "contract" carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the property. Property collected for delivery to a destination outside of New York by a shipper who is considered a "common carrier" by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration ("TSA") is not subject to New York sales tax.

MEDIATION AND ARBITRATION PROCEDURES

(a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.

(b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. ("JAMS") or another national or international alternative dispute resolution ("ADR") provider of Bonhams' choice, and the arbitrator shall be selected in accordance with JAMS' Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

(c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:
  (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
  (ii) The arbitration shall be conducted in New York, New York; and
  (iii) Discovery and the procedure for the arbitration shall be as follows:
    A. All arbitration proceedings shall be confidential;
    B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
    C. Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
    D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
    E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.

To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys' fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the consignor monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the consignor monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the consignor to pay the balance of the original purchase price to the original buyer. Should the consignor fail to pay such amount promptly, we may disclose the identity of the consignor and assign to the original buyer our rights against the consignor with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as consignor's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the consignor's warranty of title and other representations and warranties made by the consignor for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

"Authorship" means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within twenty-one days of the sale of any such lot, the original purchaser gives written notice to Bonhams alleging that the lot is a counterfeit and within ten days after giving such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication.

For purposes of sections (a) and (b) above, "counterfeit" is defined as a work created with intent to deceive.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD "AS IS." NEITHER BONHAMS NOR THE CONSIGNOR MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS CONSIGNOR TO A PURCHASER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

SNUFF BOTTLE STOPPER DISCLAIMER

Please note that snuff bottle stoppers are not included in any snuff bottle lots or in the purchase price of such a lot hereunder, regardless of whether the snuff bottle lot is illustrated with one or more stoppers. While Bonhams makes reasonable efforts to ensure that a stopper illustrated or exhibited with a snuff bottle lot accompanies the lot upon collection or release, it accepts no liability for not doing so or for damage or for loss to stoppers during storage or shipment. In addition, if a snuff bottle lot is exhibited or purchased by a buyer outside of the United States, Bonhams may remove any stopper accompanying a lot that contains restricted materials.

Buyer's Guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each "lot." A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.

Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold "as is" and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.

Estimates

Bonhams' catalogs include low and high value estimates for each lot, exclusive of the buyer's premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates.

Reserve

Unless indicated by the ¤ symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the consignor is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House's Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a ▲ symbol next to the lot number(s). Bonhams may also offer property for a consignor that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a ○ symbol next to the lot number(s).

Bidding at Auction

You must be eighteen (18) years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams' live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams' client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you before allowing you to bid. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer may also execute bids on behalf of the consignor up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer's premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. "Buy" bids will not be accepted; all bids must state the highest bid price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest bid price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at www.bonhams.com/us, at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of twenty-four (24) hours prior to the sale.

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit www.bonhams.com/us for details.

In order to bid online in a sale, you must be eighteen (18) years old or over and you must register to bid via MyBonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Online Bidding Registration for Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you are the successful bidder for any lot with a hammer price equal to or in excess of US $10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

Online Bidding Registration for Companies or Other Legal Entities: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the entity. You must provide a credit card for verification either in your name or the name of the entity but payment must be made from an account in the entity's name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity's certificate of formation/incorporation or equivalent documentation confirming the entity's name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bid Increments

For live auctions, Bonhams generally uses the following increment multiples as bidding progresses:

$50-200	by $10s
$200-500	by $20/50/80s
$500-1,000	by $50s
$1,000-2,000	by $100s
$2,000-5,000	by $200/500/800s
$5,000-10,000	by $500s
$10,000-20,000	by $1,000s
$20,000-50,000	by $2,000/5,000/8,000s
$50,000-100,000	by $5,000s
$100,000-200,000	by $10,000s
above $200,000	at auctioneer's discretion

For online-only auctions, Bonhams generally uses the following increment multiples as bidding progresses:

$50-200	by $10s
$200-500	by $20/40/60/80s
$500-1,000	by $50s
$1,000-2,000	by $100s
$2,000-5,000	by $200/400/600/800s
$5,000-10,000	by $500s
$10,000-20,000	by $1,000s
$20,000-50,000	by $2,000/4,000/6,000/8,000s
$50,000-100,000	by $5,000s
$100,000-200,000	by $10,000s
above $200,000	at auctioneer's discretion

The auctioneer may split or reject any bid at any time at his or her discretion as outlined in the Conditions of Sale.

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams' auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer's Premium

A buyer's premium is added to the winning bid price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning bid price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment.

Buyer's Guide - continued

All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment
Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

Sales Tax
Residents of states listed in section 1 of the Conditions of Sale must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice unless a valid resale number has been furnished or the property is shipped via common carrier to destinations outside the states listed in the Conditions of Sale. If you wish to use your resale license please contact the Client Services Department for our form.

Regulated Species Materials
The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone or certain types of woods, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States if they are not at least 100 years of age. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a "Y" next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer's responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Upon request, Bonhams may refer the purchaser to a third-party agent to assist the purchaser in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

Collection of Purchases
Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property.

NEW YORK Sales and LOS ANGELES Sales

- If you are sending a third party to collect, please provide details to our Client Services Department at invoices.us@bonhams.com prior to your scheduled pickup or we will be unable to release your property.

- For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time. To schedule collection of purchases, please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707- 0077 (outside the US).

BOSTON Sales and MARLBOROUGH Sales

- If you are sending a third party to collect, please complete the authorized release form, available online at https://form.jotform.com/201558172004143, prior to your scheduled pickup or we will be unable to release your property.

- For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time. To schedule collection of purchases, please use the online scheduler, available at https://skinner.appointlet.com/, or please contact our Client Services Department at Tel: 1-508-970-3000 or via email at bids@bonhamsskinner.com.

Shipping & Removal
Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of fourteen (14) days, after which time they may be transferred to offsite storage at the buyer's risk and expense.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a Bonhams' shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

Offsite storage at Door to Door is not available for BOSTON Sales or MARLBOROUGH Sales.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Handling and Storage Charges
Storage charges of US $5 per lot, per day will begin accruing for any lots not collected within fourteen (14) calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer's risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

Offsite Sold Property Storage
All lots marked with a "W" in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

A. NEW YORK Sales (and New York Online Sales). Unless you are otherwise notified:

- **W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays*** will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on Wednesdays.

  Purchases will be available for collection on *Fridays* of the same week from Door To Door.

- **W lots (and additional purchases) from sales occurring on *Thursdays*, *Fridays* and *Mondays*** will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect W lots from Bonhams by 5pm Eastern Time on Mondays.

  Purchases will be available for collection on *Wednesdays* from Door To Door.

  Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

  Address:
  Door To Door Services
  50 Tannery Rd
  Somerville, NJ 08876

B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

  Collections appointments must be booked twenty-four (24) hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

  Address:
  Door to Door Services
  6280 Peachtree St
  Commerce, CA, 90040

The transfer of lots to the warehouse of Door To Door is at the buyer's risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS
Transfer $75
Daily storage........... $10
Full Value Protection (on Hammer + Premium + tax) 0.3%

SMALL OBJECTS
Transfer $37.50
Daily storage........... $5
Full Value Protection (on Hammer + Premium + tax) 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at auctions@dtdusa.com.

Payment
Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door to Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a "Release Order" obtained from the Cashier's Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at https://www.dtdusa.com/terms-and-conditions and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)
Please circle your bidding method above.

Bonhams

Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding.
Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

I will collect the purchases myself ☐
Please contact me with a shipping quote (if applicable) ☐
I will arrange a third party to collect my purchase(s) ☐

Please email the completed Registration Form and requested information to:

Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
bids.us@bonhams.com

Sale title: Chinese Ceramics and Works of Art	Sale date: September 16, 2024
Sale no. 29503	Sale venue: New York

General Bid Increments:

$10 - 200	by 10s
$200 - 500	by 20 / 50 / 80s
$500 - 1,000	by 50s
$1,000 - 2,000	by 100s
$2,000 - 5,000	by 200 / 500 / 800s
$5,000 - 10,000	by 500s
$10,000 - 20,000	by 1,000s
$20,000 - 50,000	by 2,000 / 5,000 / 8,000s
$50,000 - 100,000	by 5,000s
$100,000 - 200,000	by 10,000s
above $200,000	at the auctioneer's discretion

The auctioneer has discretion to split any bid at any time.

Customer Number	Title
First Name	Last Name
Company name (to be invoiced if applicable)	
Address	
City	County / State
Post / Zip code	Country
Telephone mobile	Telephone daytime
Telephone evening	

Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.

E-mail (in capitals) ____________________

By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.

I am registering to bid as a private client ☐ I am registering to bid as a trade client ☐

Resale: please enter your resale license number here ____________________ We may contact you for additional information.

SHIPPING

Shipping Address (if different than above):

Address: ____________________ Country: ____________________

City: ____________________ Post/ZIP code: ____________________

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.

Your signature: Date:

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New York, NY 10022

+1 212 644 9001
bonhams.com

AUCTIONEERS SINCE 1793